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THE ARGUS

A Journal of Art Criticism

Telephone Walnut 6978

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1249 Bay St., San Francisco

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The Forty-ninth Annual Exhibition

OF THE

SAN FRANCISCO ART ASSOCIATION



This is the first time that the members of the San Francisco Art Association are having the pleasure of exhibiting their works in the new home of the California School of Fine Arts. One could not wish for more elegant and prettier surroundings.

True, the present arrangement is not ideal, but when the big gallery, which is going to be built, is ready the artists of the bay region will enjoy splendid quarters for their exhibitions.

Two hundred and seventy-five pieces are now shown in the various rooms which have been appointed for the exhibit. These include paintings, water colors, pastels, drawings, etchings, wood cuts and sculpture.

The whole constitutes a very presentable exhibit. It may not be remarkable, it may be somewhat superficial in spots, but it is most representative of the tendencies of the local artists. There is not a single work which might be considered as extremely mediocre. The predominant impression is one of genuine enthusiasm.



COMPOSITION

LUCIEN LABAUDT

(ANNE BREMER FIRST PRIZE—\$200)

The general tone is decidedly modern, but there is no trace of the so-called "crazy stuff" of which so much has been spoken lately. On the other hand, there is still very much to be wished for in the way of real work. I mean by that, many of the paintings which are exhibited and have no doubt great merits are not exactly what they ought to be due to some deficiency in good craftsmanship. As it is San Francisco may well be proud of its artists and even though we cannot boast masterpieces it is a fact that every piece shown at this exhibit deserves some credit and interest.

In awarding the Anne Bremer first prize of \$200 to Lucien Labaudt's nude *Composition* and the medal of first award to C. Stafford Duncan's *The Avocado Plant*, the artists of the jury have pronounced themselves on the question of deciding which are the best paintings of the exhibit. Still it must have been a difficult task for the jury of award to come to an agreement for there are several other paintings, besides those two, which are excellent.

The nude study which Labaudt calls *Composition*

shows splendid qualities, fine imagination, spontaneity, sincerity, youthfulness of inspiration and sure hand when it comes to the placing of warm tones right against cold ones, but the fault of Labaudt has to come out in this, too. This beautiful nude study—just like other paintings of his—has been framed too soon. With his brilliant talent the artist could have done an outstanding work out of this canvas. As it stands it gives the impression of being somewhat unfinished.

The Avocado Plant, by C. Stafford Duncan, which is of more modest inspiration shows careful work and solid talent. It is quite conservative in style, but it breathes freshness and sincerity.

Portrait of My Father, by Margaret Bruton, is by far the best I have seen of her. I believe it is the finest portrait of the whole exhibit. It has breath and solidity both in lines and colors. It is realistic without exaggeration and the sentiment expressed is reserved.

Lee F. Randolph, director of the California School of Fine Arts, shows a very attractive portrait study of a woman. It is rich in soft shades and the expression of the face has loveliness and charm. This canvas has been handled by a delicate hand and the touches are those of a fine, sensitive artist.

Edward Hagedorn, who seems to have discovered a lucky yellow, has made a self-portrait in the same tone which he has used in his nude with a green drape and in his nude No. 49. This self-portrait is rather cynical in inspiration as it is in execution. No one can pass it without being somewhat disturbed and greatly interested. His two nude studies have a smart Parisian chic and are very pleasing.

The Italian Peasant, by Geneve R. Sargeant, makes up a good canvas. There the artist shows that she may, at times, use just as decided colors as anyone else and be quite firm in the handling of her tubes of paste.

Otis Oldfield has not been very fortunate in the title which he has given the beautiful piece of landscape which he exhibits; *Ghost*, he calls it.

Still there is nothing "ghostly" in that well built, well composed little painting. As a matter of fact in his *Ghost*, the artist proves himself a master in the manner in which he uses his colors.

Squire Knowles in *New Orleans Courtyard* has found a good blue light which is being reflected by an old-fashioned street-lamp and which creates quite an atmosphere in that austere spot. His *Carnival in Mazatlan* is not banal, either.

John Emmet Gerrity, whose paintings were exhibited at Paul Elder's some time ago, shows a composition which he calls *Nude-Truth*. It is symbolical and very

modern of conception. The mind of the artist has guided his brush. It does not spoil his canvas but it makes it more difficult of approach for the average amateur who goes to visit art exhibits.

Pierrot and the Death of Love, by Ray Boynton, is a true poem of lines and colors. It may not be entirely new of impression and idea, but there is rhythm and harmony in this composition.

The Flood, by Matthew Barnes, which has received the honorable mention is full of humor and is a fine bit of modern painting where some of the school principles are sacrificed to a more vivid, a truer expression of oneself.

A good piece of craftsmanship even though it is not a work of great importance is the *Fish Screen*, by Albert Barrows of Monterey. The idea is clever and the efforts made are conscientious.

Several artists are exhibiting decoration arrangements. Maynard Dixon shows a fine one with three horsemen riding in a strange desolate country. It is a very impressive subject. It is most simple and the atmosphere is one of greatness.

Ernest Born in *Eternal Adoration* combines the unchanging motives of an old religious subject with a very modern style. The background is made of a modern church and modern buildings and flying over them can be seen an airplane.

Gottardo Piazzoni, who has been awarded the second Anne Bremer prize of \$100, has given to the exhibit one of its most perfect paintings. It is a *decoration for over mantel* and shows a California landscape as Piazzoni sees it. Through his eyes it is as great, as restful, as quiet, as simple, as harmonious as it would be if it had been painted by Puvis de Chavanne. It has such a suavity of paste that one is taken into its atmosphere and feels a little better, a little happier for having enjoyed it. It is the best I have seen of the kindly veteran of the San Francisco artists.

A fresco, *Dancers*, by Nelson H. Poole, is bound to increase interest into that fine art which had fallen into oblivion and which is coming to life again due to the efforts of artists like Diego de Riviera in Mexico, whose tremendous personality and influence seems to radiate very far. Nelson H. Poole, in this fresco, uses the elementary figures and attitudes which must have been the fundamentals of dancing and it builds up a splendid piece.

Samuel Sutter exhibits the same paintings which he showed at the Beaux Arts Gallery three weeks ago. They lose none of their interest seen next and among works of a different style.

Unfortunately for Yun the canvas which is hanging

at the school is not the best he has done and especially not representative of his work. *My Conception of Christ* does not do justice to this talented artist, who has so much sensibility.

Among the pieces of sculpture which are exhibited there is a *Relief in Limestone*, by Ralph Stackpole, which is cut direct. It is a good example of what is being done more and more with stone. The sculptor of today, especially here, seems to be anxious to do away with the old method of clay model. More daring than



THE AVACADO PLANT C. STAFFORD DUNCAN
(MEDAL OF FIRST AWARD)

he used to be in late years he goes at the stone boldly and works it under his first inspiration. The result is greater spontaneity. This feature is quite striking in the *Relief*, by Stackpole. Besides this quality one loves to see so much simplicity in this work and such a fine sense of harmony.

An honorable mention has been given to Jacques Shnier who exhibits again his splendid study of a nude woman. Unfortunately the title seems a futile attempt to add interest to this piece. Without being called *Mount Whitney* this work would attract just as much attention. Artists should apply themselves to showing their works under appropriate titles. Whichever name may be given to a painting or a sculpture it does not increase the merit of the piece, but it may, if the title is unfortunate, distract the attention of the art lover to the detriment of a finer understanding of the work exhibited.

In sculpture the recipients of the medal of first award were Gottardo Piazzoni and Ruth Cravath. The latter who is a very young woman, shows a talent far above the average and her work is quite a credit to the local womanhood.

Parker L. Hall is a good little sculptor. He is very earnest and conscientious in his efforts. His *Sphinx* and his *Hulda* are specially interesting.

Magnus A. Annason has made a very original plaster bust of the painter Yun.

Among the drawings exhibited the finest is one by Stackpole showing the face of a young girl. It is a gem and Ingres would have signed it without hesitation. Geneve R. Sargeant also shows several drawings which are excellent and are marked by distinction and fine sensibility.

Maybe this review does not include everyone of the better works which are exhibited at the 49th annual exhibition of the San Francisco Art Association. The critic is like any one else in the sense that he may sometimes follow his impulse too far and become too personal in his judgment, but it is human to be so and who can help it?

A GROUP OF YOUNG ARTISTS

A little over five months ago a group of young artists opened "The Modern Gallery," 718 Montgomery Street. In its modest way, this venture has proved of great benefit to the artistic life of San Francisco. It has increased the interest of the public in art. It has acted as a fine stimulant among the younger artists of the bay region.

Since last November exhibits have been held, every two weeks, very faithfully, but it is the first time that the entire membership of this interesting group shows its work again.

The progress accomplished is more than encouraging. The paintings, drawings and sculpture presented show serious care and are decidedly more solid, as a whole.

My only disappointment was to find that Dorr Both-

AN OPINION ON OUR VENTURE

Youth in art has at the present moment reached a point where it is articulate and productive and can profit by sympathetic criticism. Mature art needs continually to question itself to escape smugness and complacency and to merit the respect of youth. It is a timely moment to launch a journal of criticism that can help to achieve these ends. The iron ring of the conventional in art has been weakening for some time, but it is always able to find a voice and its smug respectability always finds an audience. But who are the recruits for this protesting band? Youth with imagination and enterprise inevitably turns its back and marches ahead to some high adventure of its own. It seems to be the nature of youth with imagination to be vagabond and prodigal. It is not born with false teeth and crutches, but the fundamentalist mind has never been able to accommodate itself to this fact. Hence its lack of recruits among the enterprising and courageous young. It is only the timid and the second rate who fill the gaps of reactionary conservatism in art.

Courage and energy are on the side of youth and a voice is needed to cultivate sympathy, understanding and tolerance.

RAY BOYNTON.



PORTRAIT OF MY FATHER

MARGARET BRUTON

JOHN HOWARD—MODERN GALLERY

The last exhibit which was held at the Modern Gallery, 718 Montgomery Street, was that of John Howard's drawings and paintings.

Strikingly new in the manner in which he conceives his subjects as well as in their presentation, Howard is an artist of super sensibility. There is something nordic in his melancholic and dreamy ways. There is also some of the Russian spirit in several of his drawings where it is impossible to perceive neither beginning nor end to his idea. I am thinking especially of a fine piece where some trees are seen surging from a soft fog over the rocks, their tops being lost in a grey mist. A local art critic, I believe it is Mr. Putzel, has even thought of Japanese art in front of Howard's work.

The fact is that one would be inclined to believe in reincarnation in the presence of these drawings for they reflect a soul which is quite complex and full of the nostalgia of many souls of other countries and other times.

As a painter, John Howard is very heavy. In using colors to express his emotions he loses much of his personality. None of the delicate touches which have so much appeal in his drawings can be found in his canvasses.

THE TASK AHEAD OF "THE ARGUS" AS OUTLINED BY EDGAR WALTER

"The need of a publication dedicated to art criticism in San Francisco is obvious. If it approaches its goal with fearlessness and intelligence it will endure and grow with the art growth of the community. The sailing should be good, as the field is wide open. There are some hazards, however, for the unwary adventurer to avoid. Amongst these might I cite the difficulty of exercising constructive criticism to popular and attractive art movements; that is, to be as discerning as one would be with the older and more conservative methods. To be able to sieve the dross from the gold. Above all to avoid being a stand-patter, to be able to feel where the pot boiler stops and the sincere art expression begins. To be able to discern the garment of virtuosity in which the dilettante so often parades.

"EDGAR WALTER."

THREE SCHOLARSHIPS WON BY THE CALIFORNIA SCHOOL OF FINE ARTS

Every year there is a competition held among the students of all the art schools of the United States and Canada for scholarships for the *Art Students' League of New York*.

Three scholarships have been won by our California School of Fine Arts. The fortunate winners are: Dorothy Nehrhood, Rosalie Todd, George Meyer.

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well has followed a road where she cannot give her best. Her *Cats Hunting* reminds one of stage decoration. It is stiff and somewhat artificial. It is a pity, for she could do so much better if she did not try so hard.

Paul Hunt is doing a little better and his *Wearry Fences* is not as indifferent as what I have seen of him so far.

Ruth Cravath exhibits a fine piece called *Mills—Port Gamble*. Lines and colors are good and, even though the subject is austere, it is handled elegantly and with distinctive charm.

Preston McCrossen presents a splendid *Pen Drawing*. He does not seem to need many lines to give life to a figure. His *Portrait* of a woman reclining on a big chair with a yellow back has some lucky combinations of colors, but it is not as firm as one would like to see it.

Forrest Brissey shows a canvas which he merely calls *Organization*. The subject is simple and still original. Four men talking—one sees the backs of two heads and the faces of the two others. There is life in the back of those two men's heads and one could read as much on them as on the full faces of the two others. It is the best thing I have seen of Brissey.

John Howard drawings, especially the one which represents *Docks*, are in the same vein as those which he exhibited alone.

Frank Dunham has made a beautiful *Portrait*. It is the one which is hung at the Modern Gallery now. It is an excellent example of candid self expression. The lighting effect over the head is particularly good. The colors in this painting are very conservative compared to what Dunham does, but it is rather along the lines that this artist should work, for he seems much more fortunate in a painting of this kind than in the rest of his work.

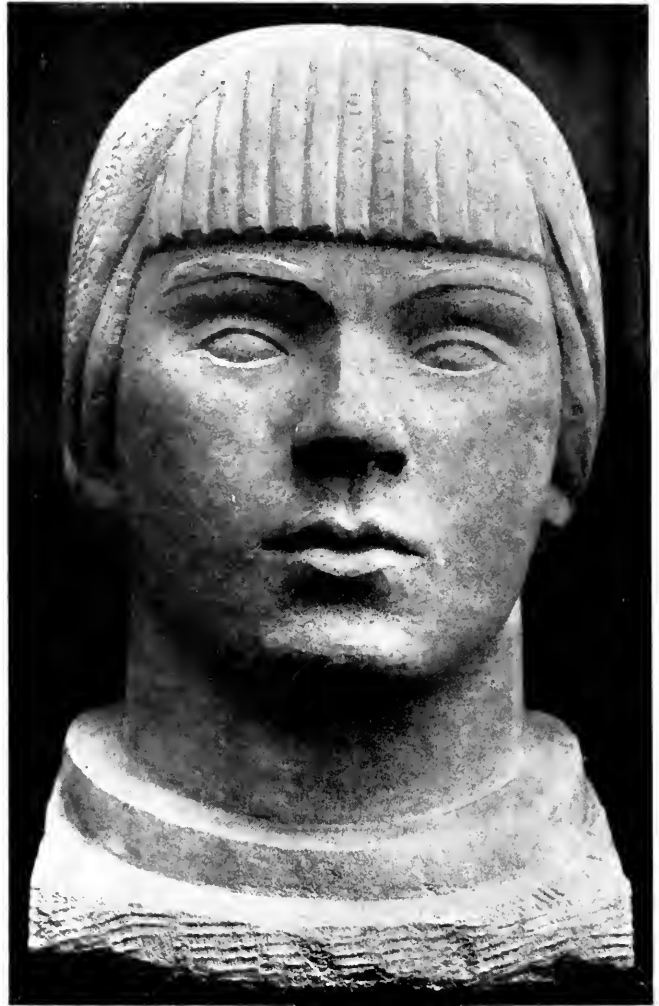
Marian Trace is an artist who promises to do well if she keeps up her efforts. Her *Self-Portrait* is conceived in a simple manner and presented very simply.

Don Works is inspired by our modern industrial life. His study of *Docks and Trains* near the Ferry Post Office is very realistic and an interesting piece. So are his ideas on the apartment buildings of the future.

Yun, who must have a bouillant temperament under a quiet appearance, is sometimes extravagant in his ideas. His attempt at plasters in his *Head* is amusing, but does not do any good to his reputation. His *Drawing* and his *Portrait of a Man* make up for it and prove that he can be a serious artist and has a fine talent.

Julius Pommer is a very honest artist and has no pretensions. His *Back Yards* and *Camel Back Rock* are modest works, but they have their merit.

Ward Montague is exhibiting two more beautiful pieces of wrought iron. Jacques Shnier presents some of his work, too. He is a fine asset to the group. Squire Knowles, William Hesthal, Rudolph Hess, Parker Hall, Conway Davies are the other exhibitors and they also contribute to making the gallery a fine center of art activities.



HEAD

(MEDAL OF FIRST AWARD)

RUTH CRAVATH

NOTICE

Subscriptions and business ads will be solicited and accepted after this number has reached the public. Send all communications to the Editor, 1249 Bay Street, San Francisco.

All other communications concerning this publication must be addressed to Jehanne Bietry Salinger, 1249 Bay Street, San Francisco.

"THE ARGUS" IS FOR SALE AT

Paul Elder's, 239 Post Street.

The French Book Store, 324 Stockton Street.

California School of Fine Arts, Jones and Chestnut Streets.

The Modern Gallery, 718 Montgomery Street.

The Beaux Arts Galerie, 116 Maiden Lane.

And in Berkeley at

Sather Gate Book Shop, 2271 Telegraph Avenue.

GOTTARDO PIAZZONI WELCOMES "THE ARGUS"

"THE ARGUS" comes to us as a long hoped for and timely publication. It will be of immense interest to the public who have been kept in the dark as far as real activities and efforts of its own artists are concerned.

The articles (the *raison d'être*) of this periodical, their constructive criticism will help to light the way to better achievement and better understanding. It will be the missing link between the artist and the public.

To the artists Jehanne Bietry Salinger needs no introduction. Many of us have waited with intense interest for the reviews on art and art exhibitions that have from time to time appeared in a local French paper. The eager and intelligent public deprived by a provincial, ignorant and eye-shut policy will soon be acquainted and discover in Mrs. Salinger a just, fearless, wise, sincere and sympathetic writer; a critic gifted with a vision, with an inborn understanding of art—Art, that much abused and most misunderstood of terms.

The artists and public alike, I am sure, will welcome this new venture as one does welcome the first warm rays of a spring morning sun after a long, dark winter.

To this rare and courageous spirit our sincere congratulations and best wishes.

GOTTARDO PIAZZONI.

THE WINNERS OF PRIZES

As it is customary, a competition has been held among the students of the California School of Fine Arts to decide which were the best posters proposed to announce the Annual Ball at the School.

The winners of the prizes are:

First Prize (\$25.00).....	Jean Roddan
Second Prize (\$15.00).....	Lucille Duff
Third Prize.....	Betty Trotter
Honorable Mention.....	Grace Cove

PALACE OF THE LEGION OF HONOR

Until May the 8th, included, the Palace of the Legion of Honor will exhibit 25 paintings by *Thomas W. Eakins* of Philadelphia and several paintings by *Eugen Nuhous* of the Department of Art at the University of California.

THE BEAUX ARTS GALERIE

The Italy America Society is presenting an exhibition of Black and White by Contemporary Italian Artists at *The Beaux Arts Galerie*, 116 Maiden Lane. This exhibit will be over the 6th of April, inclusive. It is fostered by some of the most prominent members of society in San Francisco. Mrs. William Mayo Newhall is chairman of the patrons and patronesses committee. It is the first exhibition of its kind to have been sent to America from Italy. Three of the exhibitors reside in New York.

From April 18th to May 1st, the works which will be hung at the Beaux Arts Galerie are oils and water colors by Florence ngalsby Tufts and John Burside Tufts.

AT PAUL ELDER'S

The etchings and pastels by George Elbert Burr will be shown until Saturday, the 16th of April, at *Paul Elder's Gallery*. Then, there will be an exhibit of paintings and pencil drawings by Allan G. Cram, starting April 19th.

HELEN FORBES—BEAUX ARTS GALERIE

Landscapes and Mexican types are the subjects of the paintings which were exhibited by Helen Forbes at the Beaux Arts Galerie, 116 Maiden Lane, the last ten days. The whole work was accomplished during her recent stay in Mexico and considering how comparatively short her trip has been it represents a splendid effort on the part of this artist.

Her landscapes are well built; there is space and air in them; their lines are good, but they are somewhat empty of genuine emotions. The colors are indifferent and do not tell what Helen Forbes is able to do when she handles a subject which she understands keenly.

She is much more at home with human material. Her Mexican types are quite realistic and are a splendid example of how this artist can paint when she lets her sensibility guide her brush.

Polka Dots, a little girl wearing a white dress with big red dots, is a fine piece. Freshness, spontaneity, couleur locale, are fine features of this painting.

Composition shows a woman holding a baby in her arms and standing in front of a church. A man with a black moustache and wearing a wide sombrero is next to her. This whole work carries impressions very similar to those which we have felt in front of some paintings by Diego de Riviera.

With this *Composition*, together with her *Disagreeable Lady*, *Mexican Girl* and the canvas representing a woman with her infant child, Helen Forbes has brought back to San Francisco a great deal of the true Mexico. The Mexico which has retained so much romance, so much picturesque, so much poetry. She has brought back here some of the loveliest colors of that country.

In her landscapes, despite her talent and good taste, she has not done well. The only exceptions are *Yellow House* and *Sunset at Guernaraca*.

THE MODERN GALLERY

Ruth Cravath and Julius Pommer are going to be the next exhibitors at The Modern Gallery, 718 Montgomery Street. The exhibition will include sculptures by Miss Cravath and paintings and drawings by Mr. Pommer. The exhibit will open on April the 18th and will last until April 30th. The gallery is open every day until 9 p. m.

GUMP'S

There is an era of etchings at *Gump's*. After having exhibited French original dry points, etchings in color of the collection Lavallard, etchings by Emile Fuchs will be seen next.

THE ACTIVITIES OF "THE ARGUS"

"The Argus" will review every one of the art exhibits which are held in San Francisco.

Suggestions will be welcome as to which improvements should be made to this publication.

SEND YOUR ANNOUNCEMENTS OF ART EXHIBITS

Announcements of art exhibits will be most welcome. Send them to Jehanne Bietry Salinger, 1249 Bay Street, San Francisco.

THE ARGUS

A Journal of Art Criticism

NELSON H. PARTRIDGE, Jr.
Business Manager

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SECTION OF A MURAL DECORATION for the Auditorium of the Technical High School of Oakland, by Maynard Dixon

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A Delicate Painter.—Exhibition by Contemporary Italian Artists.—Eugen Neuhaus Exhibits at the Palace of the Legion of Honor.—Drawings made with too soft a pencil.—Moirra Wallace.—The Modern Gallery, by J. B. S.

Reproduction of: Section of a Mural Decoration for the Technical High School of Oakland, by Maynard Dixon.—Self Portrait, by Hagerdorn.—Still Life Study, by Adolphe Berson.—Woman Bearing Child, by Jacques Schnier.—Madonna and Child, by Ruth Cravath.—Head of a Young Girl, by Ward Montague.—Torso, by Robert V. Howard.—Inspiration (wood carving), by Peter Krasnow.

Announcements of current exhibits.

THE AMBITION of *THE ARGUS*

Coming out of the world war with all their old values bruised and shattered, men everywhere have had to set themselves upon the work of reconstruction—be this reconstruction moral, artistic or social.

It seems that California has also entered this spirit of building up. What used to be scattered efforts of individuals very soon will become movements of groups.

The main ambition of *The Argus* is to walk along with those who are the builders.

(Continued on Page 3)

CUT DIRECT

By

Ralph Stackpole



WOMAN
BEARING CHILD
by Jacques Schnier

showing the marks of the thumb, getting half tones and atmosphere"—all these phrases were in the sculptor's parlance, but the art to sculpt was almost forgotten.

The sculptor completed his work in clay, it was then turned over to the plaster caster to cast, then to a foundryman or stone carver for the final work in bronze or marble. For the bronze this is not objectionable as the process is very complicated, and a good foundryman is usually apprenticed in youth and grows up in the trade. Yet several old artists of the Renaissance did their own



HEAD OF A YOUNG GIRL
(wood carving)
by Ward Montague

Cut direct is a phrase one hears often. It has to do with sculpture, with the making of sculpture. It is an old way, as old as man, and is being revived again.

Sculpture has passed through a very bad period where quick, easy methods and clever mechanical devices of calculation have been used with weakening results. So now there is a general impetuous to return to what was thought the most difficult way but in reality is the most simple way, cut direct.

The last few decades sculptors have modeled in clay, an easy, sloppy material. There were many variations of so-called technique which were held precious, "nice handling of the clay, juicy modeling, showing the marks of the thumb, getting half tones and atmosphere"—all these phrases were in the sculptor's parlance, but the art to sculpt was almost forgotten. The sculptor completed his work in clay, it was then turned over to the plaster caster to cast, then to a foundryman or stone carver for the final work in bronze or marble. For the bronze this is not objectionable as the process is very complicated, and a good foundryman is usually apprenticed in youth and grows up in the trade. Yet several old artists of the Renaissance did their own bronze casting. But there is no excuse for a sculptor not doing his own marble. The usual marble carver is not an artist, just a craftsman who has learned his trade and copies, and where he lacks in sensitiveness and artistic understanding, he substitutes with artificial polishing and slicking up. Thus the sculp-

tor hardly touches his work except to sign his name in pencil and this is cut in by the carver. Can this be a work of Art? Where is the sacred touch, the handwriting of the artist?

From lack of working in hard material, sculptors grew soft, and their work grew soft.

Recent movements in art have called for more and more form, and more design and sculptors made bolder have thrown away their clay, commenced to model in plaster paris and to cut in wood and stone, and the results are many fold. The whole art is picking up again.

By the simple means of tackling a block and trying to cut out your idea, using the A. B. C.'s of the forms of nature, seems to bring back a purer vision of the sculpturesque.

At the last exhibition of the San Francisco Art Association there was exhibited in the corridor of the patio a score of groups, heads, reliefs, panels, in stone and wood all cut direct. It looked like an exhibition of sculpture and spoke the language of sculpture. Most of these reliefs could be inset in any wall, and these groups placed in any garden.

It is only hoped that architects who see the folly of copying over and over old motives will return to the cut directors for something that is fresh and their own.



TORSO
by R. V. Howard



MADONNA AND CHILD
by Ruth Cravath



INSPIRATION (Wood-Carving)
by Peter Krasnow

(Continued from Page 1)

The Argus wants to be constructive and wants to be progressive; with all due respect to traditions this publication is above all intended to be a tribune for the young. The young, here, is not meant from the standpoint of years but as a classification under which to recognize all those who go with and ahead of their time, who have audacity and faith.

JEHANNE BIETRY SALINGER.

"The Argus" is for sale at

The Beaux Arts Galerie.
The Modern Gallery.
School of Fine Arts.
Fairmont Hotel
French Book Store.
Paul Elder's.

Berkeley at
Sather Gate Book Shop.

THE TUFTS EXHIBITION

By

Howard Putzel

A comprehensive exhibition of recent paintings by John Burnside Tufts and Florence Ingalsbie Tufts was shown at the Beaux Arts Gallery the last two weeks in April.

Of the two artists, Mrs. Tufts seems the more expert in the handling of her medium which is water colour and her increased facility is the only evidence that either of the two has advanced during the past year.

One group of small pictures vibrates with delicate colour and one of those—"Haunted House, Monterey"—is a gem of sensitive brilliancy, perfect in its simple reticence except for the sudden boldness of the sky treatment which gives the whole a tendency toward top-heaviness.

"In the Restaurant" contains an element of satire, amusing but more chic than penetrating. The principal group of figures scarcely seems strong enough to warrant the almost complete elimination of background.

Mrs. Tufts frequently builds her effects with rounded forms visualized from nature. She is most effective in those pictures where she emphasizes the clarity and fragile delicacy which are a special quality of water colour. Her ventures into the realm of more powerful brush strokes and bolder vision tend to accentuate her limitations in respect to drawing and to composition. Often the artist runs into difficulties with her sky, where one finds a haphazard boldness incommensurate with the delicacy of the hills and the houses.

"The Palms" is far better balanced than the large oil similar in subject by Mr. Tufts. His storm clouds seem more solid than his hills.

"Early Spring", the least pretentious of the oil paintings, is also the most satisfying. Here the artist is making no conscious effort to be modern nor is he imposing on his own style—and Mr. Tufts frequently does—the formula of some admired contemporary. He painted what he saw simply as he saw it and the result, though it may be unimaginative, is spontaneous and convincing.

The "Old Cypress, Monterey" has a pleasing if obvious movement of sky around the tree. "Sky Scrapers" embodies the artist's most successful organization of color in planes.

Mr. Tufts too frequently makes his California landscapes appear semi-tropical. This is especially noticeable in the picture called "Bret Harte Country". "The Closed Church" gains nothing from the affected roughness of

treatment. It merely seems to be—and is—a very bad painting. The artist's inadequate comprehension of the relation of tones to plane values gives to some of his buildings the appearance of flat pasteboard dummies and in the convent picture the small blue building leaps out at one from the background.

The still life studies—notably "The Mexican Jar"—are flat and they fail to convince—something one is entitled to ask of realism.

The artist becomes tiresome in his almost consistently static composition and like Mrs. Tufts, he has far to go in the way of drawing.

The Modern Gallery

Julius Pommer, president of "The Modern Gallery" and Ruth Cravath were the last exhibitors in April.

The former is a very conscientious artist. He is trying hard. As a matter of fact he is trying too hard and some of his canvases suffer from it.

When he follows his fancy he has original ideas; "Composition in White—The Waiter" is a phase of this trait. This painting reflects a free and easy mood. In this work Pommer uses mainly curves. It gives his subject the attitude and atmosphere of haste and it is what he wants to convey.

"Chess Game" is good from the standpoint of study of human expression, but it would be improved by a more solid technique.

* * *

Ruth Cravath has a delightful feminine freshness which expresses itself best in her sculpture and in her portraits.

Her "Madonna and Child" which is a cut direct is an inspiring work. It shows that Miss Cravath has good schooling and that she is able as well to make stone radiate with her fine enthusiasm. "The Rock and the Wave" although imbued with romanticism and sentimentality does honor to the technique of the sculptor.

The Portrait of Dorr Bothwell which is merely called "Dorr" is full of a youthful spirit of joy. It is not pretentious at all and yet it has some of the qualities of a good painting.

* * *

Ward Montague is now showing drawings, sculpture and iron work. His drawings are weak. They lack originality and their fineness cannot excuse it. They are somewhat surprising from the firm hand which has turned out the sober and neat looking pieces of iron such as the floor lamp, table lamp and fire screen which are exhibited at the Modern Gallery. Gifted with a good taste, Montague applies it to every work he does even when he fails to do his best otherwise. The wood carved head of a little girl has a genuine charm and the artist has marked it with his fine understanding of lines and harmony. The profile, the full face and the back of the head are equally good looking. In this work Montague has gone into details without spoiling its candid youthfulness.

HAGERDORN

By

Carl Schnier

With Individualism, which succeeded in the wake of the Romantic period, culture struggles to raise itself from the abyss into which it had been slipping since the Renaissance.

Whereas all had seemed lost, the vision is now clear. Yet, with the struggle to ascend are mingled notes of the sadness and of the horrors found at the bottom of the pit. One has the sensation of a world decomposed into



SELF PORTRAIT, by Hagerdorn

(Photo by Gabriel Moulin)

fragments from which there emerge embryonic forms, tending to group themselves and organize themselves into symbols of a new perfection.

Nudes, drained of the old blood and shorn of all flesh lent by illusion lie in backgrounds of yellow—emaciated, staring out from green eyes whose tragedy is seen again in their broken forms or blood-clotted lips. It is Hagerdorn, searching the deep recesses within himself and nature so that he may discover the expedient way up. He has a gluttonous delight in leaden tones, whose oppressive heaviness marks the weight of the up-

ward struggle. And auto-eroticism stalks through his canvases like an inevitable phantom—staring out from fixed and glazed orbs here, reappearing in a spicular nose there or in an elongated body of dull yellow.

He believes those who have gone on ahead will return; so he mixes on his pallet a heavier black.

But his technique is tremendous; so that the dispersed forms seem to rejoin one another; and like every organism in its youth, signify the approach of a higher unity. And together with this there is incarnated in his forms that beauty which comes only when the depths of the abyss have been sounded; for he has discovered jewels in the pit—though dull or with baleful fires, and polishing them for us, has proved thereby the transforming graces of art.


EXHIBITION BY CONTEMPORARY ITALIAN ARTISTS

The Exhibition of Black and White by Contemporary Italian Artists which was held at the Beaux Arts Galerie, 116 Maiden Lane, during the first two weeks of April, did not bring us any new message of art. It all gave the impression of the already seen. We cannot take this exhibit as representative of the Modern Art in Italy although it includes a few well-known names.

Adolfo Wildt of Milan is the only one who has original ideas. Unfortunately his inspiration is mainly religious sentimentality which is not conducive to the highest art.

Arturo Checchi of Perugia is inspired by modest subjects and he does mostly pure line etchings. The results are satisfying enough.

"Oxen", "Under the Olive Trees", "Chikens" are good, sincere descriptions of familiar scenes. They are not spoiled with the false atmosphere of romanticism which characterize the works of most of the other artists who were exhibiting with him. They are not as pretentious either.

 NOTICE.—All manuscripts must be sent to Jehanne Biétry Salinger, 1249 Bay St., and include a stamped envelop.

THE CALIFORNIA PALACE OF THE LEGION OF HONOR

A new exhibit, comprising twenty-five canvases by Jane Peterson, has just been opened in Gallery 13 of the California Palace of the Legion of Honor, and will remain there for an indefinite period. The subjects of the paintings in the present exhibit are drawn from Turkey and also from Italy. These canvases are impressionistic in manner.

Jane Peterson was born in Elgin, Illinois, and studied with Brangwyn in England and with Sorolla in Spain.

* * *

"California Foothills" by Frank O'Brien has been hung in Gallery 6. O'Brien was a native of San Francisco and at one time a student in the University of California. A very interesting peculiarity of his character is found in the fact that he never tried to sell any of his paintings.

* * *

The exhibition of paintings by Thomas Eakins is unfortunately over. The twenty-five canvases of his which were exhibited since April 10th were a great credit to the California Palace of the Legion of Honor. This artist, who was born in 1844 and died in 1916, is a great artist of the American school. A Philadelphian, he commenced the study of art in the Pennsylvania Academy of Fine Arts, and in 1866 went to Paris where he studied painting under Gerome and Bonnat and sculpture under Dumont, Chapu and Barye. In 1869 he went to Spain, where he studied in the great galleries of Madrid. His work shows the direct influence of some of the Spanish masters, mainly Velasquez.

Considered a modern in his time, Eakins became the head of the Academy schools and remained there for several years. He later founded the Art Students' League. Many of the finest American painters came under his influence and owe him a great deal of their talent and fame.

* * *

The admirers of Cezanne will be pleased to hear that there will be some of his work hung at the Palace of the Legion of Honor along with canvases by Matisse, Picasso and other well-known French modern and contemporary painters.

* * *

A newly installed Oriental Gallery will attract more and more visitors, as it is greatly interesting and most fitting to have such an exhibit on the Pacific Coast. These art treasures have been donated by Albert M. Bender, local business man and well-known art patron.

DE YOUNG MUSEUM

An exhibition of architecture held under the auspices of the Northern California Chapter of the American Institute of Architects was opened May 1st at De Young Memorial Museum, Golden Gate Park. The Exhibit will remain open to the public from 10 a. m. to 5 p. m. daily until the 31st of May, inclusive.

PAUL ELDER GALLERY

Paintings and drawings by Allan Gilbert Cram will be shown for another week at Paul Elder's, on Post Street.

GUMP GALLERY

At Gump's, Moira Wallace, a young girl from Carmel, is showing drawing and wood blocks in color. Contemporary French, British and American etchings can be seen there too. These include prints by Rosenberg, Brangwyn, Sir John Short and others.

AT VICKERY, ATKINS AND TORREY

The exhibit of oil paintings and etchings by Olivver Hall, an English artist will be on for another week at Vickery, 550 Sutter Street.

DRAWINGS MADE WITH TOO SOFT A PENCIL

Allan G. Cram is fostered as the finest pencil artist in America.

The twenty or thirty drawings of his which are exhibited at the Paul Elder Gallery, 239 Post Street, are distinctively fine in the sense that they seem to have been drawn with a pencil as sharp as a sewing needle and as soft as an eider down feather. With such a process there are hardly any traces of lead left on the white paper. Still Cram has a pleasing way of presenting his subjects. His soft manner does not go as far as being vague. His technique is generally good except that one wonders how his flowers pots can stand on such a thin line. This which might be quite trifling in a more vigorous work stands out in these altogether too delicate pencil drawings.

As for his paintings of rodeos and southern scenes, they would do honor to an amateur but they are no credit to any artist.

A DELICATE PAINTER

Adolphe Berson, whose exhibit has just ended at the Worden Galleries, 312 Stockton Street, has a solid background of technique. It shows in his landscapes as well as in his still life studies.

He not only is a good painter, but he is as well an artist endowed with a delicate taste, a refined understanding and a charming touch. These qualities are striking in his still life composition. These he does not paint with the set purpose of turning out a canvas. His eyes have rested on a familiar scene, on an every day



STILL LIFE STUDY. by Adolphe Berson

(Photo by Gabriel Moulin)

view; the ensemble has appealed to him and he has wanted to have the pleasure of painting it. Such are the impressions which any one is bound to have in front of his studies.

An old fashioned bed table with a marble top and a bouquet of flowers on it; a fruit basket with Oregon apples and California oranges; a dining room table with a letter forgotten on it and as background an open door and a hallway with a shiny floor—these are the simple themes which are presented by Adolphe Berson.

He belongs to the old school but his brush has the freshness, the sincerity, the sensitiveness which are claimed by the Modern.

Curious enough, this spontaneity is not to be found in his landscapes, which are fine canvases but are not inspiring.

MONTEREY GROUP—BEAUX ARTS GALERIE

The next two weeks there will be shown at the Beaux Arts Galerie, 116 Maiden Lane, paintings and drawings by a Monterey group of artists which includes Ina Perham, Lucy V. Pierce, Margaret Bruton, R. V. Howard, C. S. Price and Julian Greenell.

A painting by Merton Clivette—a New York artist who has created quite a sensation—is being shown too.

LOS ANGELES ARTISTS—OAKLAND ART MUSEUM

The Oakland Art Museum is exhibiting ultra-modern paintings by Macdonald Wright and Morgan Russel, Los Angeles artists.

MODERN GALLERY

Drawings, sculpture and iron work by Ward Montague will be shown until May 14th at The Modern Gallery 718 Montgomery Street. During the latter part of May, Ruth Cravath and Marian Trace will be exhibiting some of the work of their classes.

Art is Flourishing in Hawaii

"Art in Hawaii" was the subject of an interesting talk given at the April 27, meeting of the Art, Letters and Music Section of the Commonwealth Club of California, by Frank M. Moore, a painter who has come to San Francisco to live after a sojourn of four years in the islands. The speaker was introduced by Edgar Walter, chairman of the Section.

The art life of Hawaii is in a flourishing condition, said Mr. Moore, with many sincere young artists being developed, their work, encouraged by a large and appreciative audience. An art commission of five members, appointed by the Governor, passes upon the exterior architecture of all buildings and monuments in the islands. A fine new home for the Honolulu Academy of Arts was formally opened on April 8. Mr. Moore served as one of the directors of the Academy, and was instrumental in organizing it. He is a member of the Salmagundi Club of New York, where he formerly resided.

MOIRA WALLACE

Here is a young girl, eighteen or nineteen years old who did not have to learn anything in the way of combination of lines and colors. She was born with an instinct of art. The drawings and wood blocks in color which she is exhibiting at the Gump Gallery not only show fineness and skill but a freedom of manner and a breadth which augures well of her future as an artist.

Her work has elegance and is imbued with poetry and a beautiful sense of harmony. There is never any clash of lines or colors and yet she does not melt her tones so that they would lose their strength and power of expression. She is gifted with an inborn understanding of decorative and color values. All this and that something which one cannot always analyze but feels in front of a work of art gives to the exhibit of Moira Wallace a special interest.

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EUGEN NEUHAUS EXHIBITS AT THE PALACE
OF THE LEGION OF HONOR

Eugen Neuhaus, Associate Professor of Art in the University of California, was one of the last exhibitors at the Palace of the Legion of Honor. Thirty-one of his paintings were hung in one of the rooms devoted to passing shows.

Although European born and European trained, most of the subjects with which he deals are Californian. They are all landscapes. If one could judge a work of art merely from the standpoint of technique, these paintings would deserve eulogious comments, but there are other factors which contribute to making a real piece of a canvas. In the whole, these California landscapes are monotonous and sentimental. I would not say that they flatter what they depict for it cannot flatter a lake to give it the dead stillness and the cold smoothness of a mirror which is what the artist does in his "Lake Majella". They simply do not look or feel true. They are artificial and in final analysis flat.

THE JUNE NUMBER OF "THE ARGUS"

The June number of *The Argus* will include an article by Maynard Dixon on what artists in this country should do toward bringing about an art expression purely American.

Don Works will write what he thinks of the relation between industry and art in this country and Gene Hailey of "The Chronicle" will review one of the current local exhibits.

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THE ARGUS

A Journal of Art Criticism

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

628 Montgomery Street
Phone Davenport 9744

THE MONTEREY GROUP

AFTER the exhibition by Stafford Duncan, the one by a group of Monterey artists is, to my view, the most substantial, the most interesting show the Beaux Arts Galerie has had this year. It closes the season with a serious note of art.

It may be that none of the paintings exhibited are entirely satisfying, that something is lacking in each of them, but these works are not masters' works; they are efforts of masters in the making. It is exactly what gives them such an interest—the fact that they are not perfect, that they do not give the impression of the finished.

As to the question of their reflecting the Paris art of today, there remains to be argued why this should be applied in a disparaging sense. The pros and cons are very much of the same strength, and who shall have the last word?

The fact that the best canvas of the exhibit shows such a trend and yet has been painted by a man who used to be a cowboy and has never been in Paris goes a long way to prove, whether one wants it or not, that it will be difficult for the American artist to escape French influence.

"Ploughing" is the work to which I refer as the best canvas of the Monterey exhibition. It is painted by C. S. Price, who knows and loves horses. He makes up his own landscapes, composes, arranges and tries things over and over. His experiments, taken as such, have real value and the result thus attained speaks for the method. The truth of attitudes, the realism of atmosphere in "Ploughing" as well as the color values are quite an achievement.

The next best is, I think, "Carmel Valley," the large canvas by R. V. Howard. In addition to being a worthwhile attempt in rhythmic painting it is a serious study of light. The clearness of atmosphere makes an interesting contrast with the heavy clouds rolling over the hills and the threatening light which is pouring from under the clouds.

The tree in the foreground does not deserve the same encouragement. It is poor work and reminds one of a large fan. It has neither depth nor good shape.

"Decoration," by August Gay, has a very good movement which carries the impression of rolling boats over rolling waves in a scenery of rolling clouds. The

color scheme, made of dark red and dark blue, is good.

Margaret Bruton's painting of "Cass Street" in Monterey and her other work exhibited do not show the qualities which one knows she has.

A good painting which lacks just a little vigor to be a real piece is "The Two Angelinas," by Lucy V. Pierce. The portraying of these two Italian little girls is rich in true emotion and fine tones. Her "Study in Black and Red" is a trifle banal.

The large Monterey landscape by Julian Greenwell might have gained in sentiment if the artist had not been so conscious that he was painting a road, trees, grass and shadows of the trees across the road. It is too much of a "painting" and not

enough of a genuine expression.

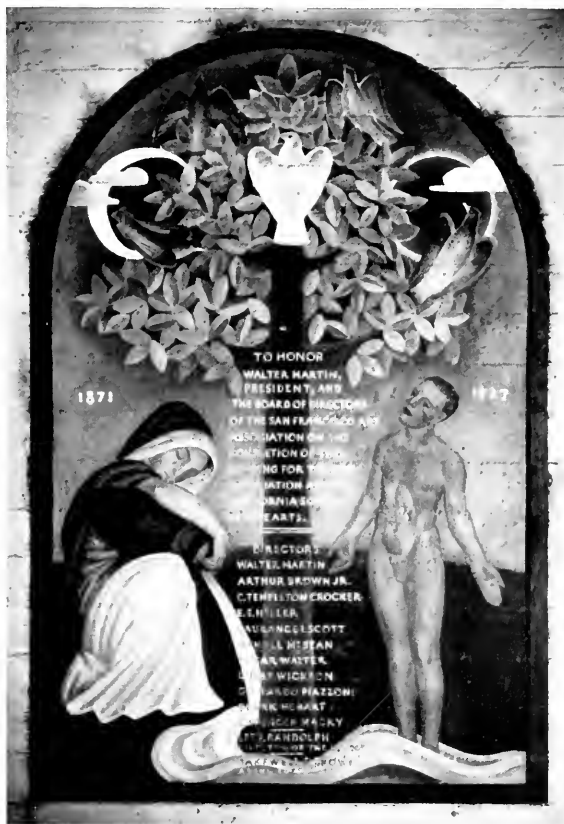
Ina Perham's studies of flowers are good works, but the mellowness of certain of her tones takes away some of the strength of expression in her still life.

Flora Mac D. Johnstone shows her admiration for her master; André Lhote and for artists like Degas and Foujita. She is still in the stage where she is a student full of enthusiasm but lacking in ideas.

Esther Bruton is an excellent artist and her drawings and water colors show that she has the gift of catching clever situations, interesting impressions.

W. H. Gaw is the least fortunate of the group in his efforts, but he is trying as honestly as the rest of them.

J. B. S.



Mural painting, by Ray Boynton
at the California School of Fine Arts, San Francisco.

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Vol. I June, 1927 No. 3

AN IMPORTANT
PROBLEM

AN important problem has arisen
in the world of art in San Fran-
cisco. It may not be new in itself
but it is for the first time reflecting
itself in print and in spoken words.

The fear is expressed that if the
American artist does not cease to
look in the direction of Paris, Europe
in general, for a training and an
inspiration, he will soon become a
mere copyist and will never be able
to reach his goal, which is pure self-
expression—an American expression
of art.

A large number of artists, although
in sympathy with the idea that the
American artist must gradually come
to express his own self and surround-
ings, oppose the thought of having to
close their eyes to foreign art activi-
ties and ask: "How can we escape
the influence of Paris and other
European art centers? And why
should we deprive ourselves of that
influence?"

Addressing the members and guests
of the Beaux Arts Galerie on the
closing night of the season, Spencer
Macky, dean of the California School
of Fine Arts, speaking with a broad
understanding of every one's view-
point, seems to have cleared part of
this important problem.

Referring to the great deed of the
day, he remarked that the flight of
young Lindbergh over the Atlantic
has brought us to realize that we are
not in the age of barriers but, on the
contrary, in that of a closer relation-
ship in all the fields of human activi-
ty, art included.

Glancing over the history of art,
he recalled the well known fact that
art centers have existed at all times,
and that artists always have turned
to them for an education, as well as
for an inspiration. He added: "Even
if we came to shut ourselves up and
did not want to know what the mas-
ters in Europe are doing, we would
still be under their influence, for
there is a cosmic force in art which
it is impossible to escape."

That California artists are not mere
copyists is obvious to anyone who goes
regularly to local exhibits. Point-
ing to some specific works of young
artists, Mr. Macky insisted that there
is no cause for alarm, that our art
is sane and solid, and that there are
sure signs of progress. That some of
this work is experimental only goes
to prove that it is serious and being
built from the ground up.

As for any dissension arising
among local artists on this question,
Mr. Macky rejects even the very
idea of it. He says, in his desire to
squelch any quarrelsome intentions:
"Our language, the language of art,
is universal even be our values indi-
vidual: a matter of personal inter-
pretation. We have the same fun-
damental principles. Our vocabulary
is but one. Our goal: that of achiev-
ing pure self expression. We are
all honest artists trying to find the
best way of interpreting our thought
and emotions and we have too much

in common to let any serious misun-
derstanding spring up. In final ana-
lysis, our works will speak for us,
will be the gauge by which we may
measure our efforts and progress."

He concluded by looking forward
to the time when New York may be
the art center which Paris is today.
And he feels, as many of us do, that
no European influence can keep
American artists from coming to their
own. As a matter of fact it may be
concluded from the speech of Mr.
Macky that he places great con-
fidence in the waves of Paris art
which travel as far as San Francisco.
So do many other artists.

BEAUX ARTS GALERIE

THE Beaux Arts Galerie, 116 Maiden
Lane, San Francisco, will be closed for
six weeks during the summer season, from
June 18 to August 1. In the interim it is
sending to the Fine Arts Gallery of San
Diego a group show comprising the work
of thirty-two of its artist members.

From June 1 to June 18 there will be
shown at the Beaux Arts Galerie a collec-
tion of forty-two sketches for decorative
designs for the interior of the Ahwahnee
Hotel nearing completion at Yosemite
National Park. The designs were tran-
scribed and adapted from California In-
dian designs under the direction of Dr.
Arthur Upham Pope and Phyllis Ack-
ermann. A number of other designs used
in the decoration of the hotel will be
shown, including one for a glass window
by Jeannette Dyer Spencer, one for a
mosaic floor by Henry Howard and for
a tile floor by Ernest Born. There will
be shown also a sketch for a Gothic toile
peinte, the work of Robert Boardman
Howard.

A STUDENTS' EXHIBIT

THE Exhibit which was held at the Cal-
ifornia School of Fine Arts during the
latter part of May and showed the work
of 900 students is quite a credit to the
school. A great many of the paintings
which were hung might be transferred to
art galleries, where they would make in-
teresting shows and would certainly give
the impression of matured work. Serious
efforts have been made and the results
are tangible. Yet there is no trace of
restraint in these drawings, paintings,
sculpture and designs. Freedom of expres-
sion, perfect ease and an assured way are
the main features of most of the works
which were exhibited. It augurs well for
the coming tide of art in California.



PLOUGHING, by C. S. Price. Exhibited at the Beaux Arts Galerie, San Francisco, with the Monterey Group.

The Art Museum, the Artist and the Public

by Frank M. Moore

Late Director of the Honolulu Academy
of Fine Arts.

UNTIL recently the word "Museum" has meant a place very much admired for the prestige and dignity it was supposed to confer upon a city or community, but negligible in its contribution to the city's day by day welfare.

In America today the up-to-date Art Museum is not content to be merely a "home for the aged"; it seeks to serve as well as preserve.

It is a revelation to take up a weekly bulletin of almost any of our Art Museums and see how carefully and how fully they have laid out

their educational activities, and if one could drop in personally one is almost staggered to see the crowds of adults and of children from all walks or life eager not only to absorb but to take active part in the work offered by the institution.

The Art Museum today realizes that the art life of the future depends upon the attitude of those who today are children and have so organized that school heads are rapidly and eagerly availing themselves of the co-operative history and geography classes, informal talks to children in

the Museum itself and the extension work offered to both teachers and children. In Toledo for instance, out of an attendance of 148,000 last year, 56,000 were children under 16 years. The late George Stevens, pioneer in children's work, proved that the Toledo Museum of Art was just as essential to the growth of that community as its schools, railroads and factories. Almost every Art Museum now has its work for children definitely provided for with the children's room, and days are set apart for the entertainment and instruction of the young folk.

Another element that is now being largely utilized as an adjunct to Art Museum service is music. Orchestras, organ recitals in the galleries, always with educational intent and

accompanied by interpretive talks, are helping towards deeper enjoyment of oral and visual beauty.

Listening to good music surrounded by beautiful things has now a potent appeal to rapidly increasing audiences.

Another very definite trend is taking place among our modern art institutions and that is in their acquisitions. Many are making serious effort to discover what is being done here and now. The Denver Museum's openly avowed policy is "To increase the general understanding of the achievements of living creative artists and the encouragement of young artists." The Philips Memorial Gallery, of Washington, frequently acquires living Americans, whether known or unknown and deliberately hangs them side by side with the old masters. The M. H. De Young Museum and the California Palace of the Legion of Honor seem anxious to follow the same policy.

Reams could be written of our American Museums of Art and how they are spending the millions given to them and it is very encouraging to know they are using the same aggressive methods in serving their respective communities that have enabled our financial and business leaders to place this nation at the forefront of world progress today.

PETER KRASNOW IN TOWN

PPETER KRASNOW, a Los Angeles artist, of whom Arthur Millier the art critic of the Los Angeles Times writes "he is a man who is going his own way and developing an unusual and beautiful art," is in town and will remain in our midst for a little while.

Several of his carved wood panels are being shown at the Temple Emanuel on Arguello Boulevard.

He finds his inspiration in the Jewish Faith and the treatment of his subjects is powerful and genuine and creates an atmosphere which takes us back to biblical times.

THE MODERN GALLERY

PAINTINGS and drawings by Dorr Bothwell are going to be shown until June 18th inclusive at The Modern Gallery, 718 Montgomery Street.

The Relation of Industry to Art

by Don Works

THROUGHOUT the ages Art has been the expression of man—the reflection of his ways of living.

The Egyptian artist, one of the oldest in the world, was directly influenced by the life of his time. If he lived in the country he depicted the plains where the farmer plowed his generous soil. If he lived in the city where he could watch skillful artisans, he became familiar with

which art was mainly the expression of religion. It was then that work such as "The Adoration of The Lamb," by the brothers J. and H. Van Eyck was painted in Europe.

The sixteenth century, which knew the greatest lavishness and luxury of the courts of Italy and France, is the period of elaborate motifs—architecture, sculpture and painting directly told of the extra-



TRAINS ON THE WATERFRONT, by Don Works.
(Gabriel Moulin photo)

their attitudes and their work so that he portrayed them in their daily life. The builders, the potters, the weavers—all were familiar figures, supplying true expression for him.

The preoccupation of Egyptians in regard to their after-life effected the same influence upon the artist; and this has been expressed in almost every important work of that time.

The art of the Greeks was influenced by their pagan religion and their admiration of the human body. This accounts for the fact that human form became the medium of Greek expression.

The Middle Ages, an epoch of religious enthusiasm, is a period in

vagances of the reigning kings and queens.

We are now living in the age of so-called Modern Art. What should be understood by the term Modern Art? Nothing more than what it is: the expression and reflection of our present day and thought. Our century is one of industry. Cognizance of this brings the realization that America is now governed by and dependent upon industry for its subsistence, progress and prosperity.

Massive factories are transforming raw material into necessary commodities. Electric plants are scattered all over the country; their transmission lines running toward the thriving

communities. Huge grain elevators and flour mills stand close to the rich plains. They present their great cylindrical concrete bins to the marvelling traveller. Steel mills, copper and zinc smelters, raise a forest of dark and severe chimneys above the landscape.

The city builds skyscrapers to soar cloudward. As we go through the streets we see steam-shovels lifting out tons of earth, making place for foundations. Concrete mixers grind materials. The steel frames slowly arise and a building gradually shapes itself . . . finally to tower above the rest.

Are not these industrial activities bound to have a direct bearing on the spirit of the time? Here is inspiration for the artist whose best work is invariably the expression of what he knows and feels best.

Gauguin lived in Tahiti, close to the Maoris, so that he experienced the life that was theirs. One senses from the work of Gauguin the feeling that the artist was near to his motif, that he was perfectly attuned to his subject.

artist sees every day are phases of our industrial life. This has not strongly manifested itself in the art of our country. Yet the time will



THE SURGING OF INDUSTRY
by Don Works

come when the forms of our factories, mills and plants will force themselves upon the artist and will have to be expressed and transcribed in the language of art.

AT THE WORDEN GALLERY

THE Worden Gallery is exhibiting again some of the water color paintings of California wild flowers by Ethel M. Wickes. The whole collection comprises 132 pieces and constitutes a splendid illustration of the flora of the State. Outside of its botanical and educational interest this work has the feature of art. Composition and colors are quite beautiful. It is the finest collection of this type one ever wants to see.



A BUILDING LIGHTED AT NIGHT
by Don Works

Can one who paints in America express the spirit of the Maori people like Gauguin? What the American

Toward American Art

by Maynard Dixon

ARTISTS, being the most sensitive members of the commonwealth, intuitively reflect its temper. So far they have successfully visualized its tension, its neurosis—the breaking up of old forms reassembling into new. Hence “modern art.” But is this the whole story?

Observers in the world of finance and affairs have seen what the artists apparently have failed to note: that since the war the center of wealth and power has shifted from Europe to the United States, and with it all the cultural implications of a material development rapidly coming to completion. There is here a widespread, though still rather blind, desire for something more than mere size and quantity when it comes to matters of culture, art and beauty. We artists here in America are facing the opening-up of a new set of conditions—psychic and emotional—growing out of material conditions developed here.

Most of our artists (let us say painters) European trained, are fond of saying that Art is universal; that there is no American art (many imply there cannot be any) and that if it should ever develop it will come in some far distant future.

True, the underlying impulses and desires which create art belong to all humanity; but the actual work has been done by individual men, of temperament strongly marked by race or nationality out of localities and conditions present to them. It would be foolish to deny or attempt evade our cultural heritage: the great “moderns” of France—the Renaissance, the Middle Ages, Rome, Greece, Egypt, India, Japan and



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LEE F. RANDOLPH, Director

China, and all the "Primitives" of the world. True also that, as a nation, we have not yet arrived at any uniformity of temperament and character; but we have a certain flair, a certain speed and keenness, and these are asking to be translated into forms that are our own. In attempting this the writers are far in advance of the painters, whose endless repetition of the external forms of a problematic European art results in nothing vital to us. Painters who practice it here languish for lack of contact with their surroundings; they try to advance looking backward. The inflow of art theories from Europe will in any case continue; and this is right. But while our painters concern themselves with these, continuing in the mode, confirming themselves in an orthodoxy of modernism, a new order of architecture, developing out of present needs, calling for a correspondingly new order of ornamental and pictorial design, is growing up around them. And the easel picture, with its limited expression, of personal feeling or caprice ("crazy art") undisciplined by any relation to structural needs, is thereby made obsolete.

This is no plea for one hundred per cent Americanism in art. But let me ask what art is vital that does not grow out of the psychic and material life of the country that produces it? It is not only possible but necessary for us artists to look more frankly at the conditions and country surrounding us, to go directly to them as a source of inspiration and to work out our own interpretation of them. For all their inheritance, for all their borrowings, thus did all the great artists of the world.

If we are to have anything that can be called a vital American art it must come this way; not by the obedient repetition of European formulas, but through the ability and courage of our artists to take the life and the material of their own country and out of these express their aspiration.

We can begin now.



Painting by André Lhote. From the private collection of Albert M. Bender.

The Work of Wright and Russell

by GENE HAILEY

THE Oakland Art Gallery, under the directorship of W. H. Clapp, has again brought strange sights to the bay shores in forms of animated and unusual art products. New mental processes are shown in old mediums, such as oil paint and canvas.

The recent exhibition of "Synchronism" by two of its founders, S. Macdonald Wright and Morgan Russell, only serves as another measurement of progress. Progress that was made in pre-war times and just come to our own door steps, although it has long been on our book-shelves.

Synchronism means "expressed in color," according to Williard Huntington Wright, the art writer. He is the wordist brother of S. Macdonald Wright. W. H. Wright spoke to San Francisco's artist colony on modern art in 1919 and well explained the aesthetic and scientific background of his brother's work.

Synchronism was established in 1913 by the first exhibition of its experiments in Paris at Bernheim-Jeune. The two original "synchronists," S. Macdonald Wright and Morgan Russell, now live and move and do their painting in the environs of Los Angeles.

The present exhibit is the residue of recent work after a highly successful exhibition in the Southland.

Of the eight canvases by Macdonald Wright, we may well mention first

his self-portrait. It is a fantastic essence of his credo. The face and hands emerge faintly from the tones of natural canvas. They are so placed that they form a sort of map of his ego and psyche—a placing of his likes and activities before the world. It is surprisingly story telling for what is called "modern art."

His work looks as though he had sketched in his subjects with weirdly flowing yet concise lines derived from the Chinese. Then over this outline he has painted areas and superimposed patches of transparent color. These are so handled that the receding planes are decoratively worked out according to his theory of light and color. The outline pattern is enlivened by these color areas in much the same manner as a black and white drawing would be tinted by light filtering through a bright stained glass window. There are also infrequent passages where the local color is gorgeously represented.

Another painting is a landscape. It is such a complete synthesis of all wooded landscape that it seems to embrace day and night, storm and sunlight, all seasons and all elements in one great ordering of growth and color.

Whether man, woman or beast is his subject, Macdonald Wright is an infallible foreshortener and a keen anatomy student. His nudes are

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romantically strong in color, dramatic in poise of mass and line. They are knit together with their surroundings by a progression of color in planes. They are emotionally and intellectually understood. The chief joy in his art lies in his ability to transport the unbelieving to another world where the living forces of art in color, line and form vitalize us to feel beyond the limitations of a single era.

Morgan Russell is the team-mate. He may be a great painter, even a creative artist, but the present work does not relate to the praises told of his earlier efforts with true "synchronism."

Mme. GALKA E. SCHEYER TELLS OF HER STUDENTS' WORK

A GIRL of 16 painted this canvas which represents a child at prayer—Agnes L. She is a student of the Anna Head School of Berkeley and has had a very short course of painting under the instruction of Madame Scheyer. "This delightful little work which breathes such a freedom of expression should merely be credited to the fact that the student was left to her own imagination", says her instructor.



This work and others such as this one show an emotional reaction to art. Self expression, freedom, a splendid use of color, a remarkable invention of rhythm and line, are striking features of these paintings, and go to prove that children left to their own resources and given confidence not only learn to use their intelligence and imagination but become observant of the world around them and find in their observation an inspiration full of freshness and spontaneity.

AT THE BERKELEY LEAGUE OF FINE ARTS

MAGNUS Arnason, a young sculptor from Iceland, who resides in San Francisco has been given the position of Instructor in Sculpture at the Berkeley League of Fine Arts, 2419 Haste Street.



THE DOG—THE SQUIRREL—THE RABBIT (Gabriel Moulin photo).

A Refreshing Show

RUTH Cravath and Marian Trace exhibit the work of their classes at The Modern Gallery, 718 Montgomery Street. The artists are between 5 and 12 years old. They accomplish seemingly without effort what a master, perhaps, could not do.

Their clay work, which represents

animals, constitutes a very refreshing show. The little dog, the sleeping kitten, the squirrel, the goat seem quite true and they are genuinely realistic in their attitudes.

The drawings are not as good, on the whole, although several are gems of composition and imagination.

A RAPID VISIT AT THE PALACE OF THE LEGION OF HONOR

THE collection loaned by Miss Harriet L. Levy: A pen sketch portrait, a crayon sketch nude, *Odalisque*, *Young Girl in a Garden*, two lithographs, by Matisse. The Robert Louis Stevenson House by Rowena Meeks Abdy. Two fine still life studies by Anne Bremer. The Head of an Italian girl, by Ralph Stackpole. A

painting by Diego Rivera, showing two Mexican women sitting on the ground, one of them holding a child. Several drawings by the same. The *Sleeping Endymion*, *Persephone*, by Ray Boynton. The *Head of a Chinese Girl*, a drawing by Sydney Joseph, are works which should attract many art lovers to the Palace of the Legion of Honor.

They are scattered in several rooms and will be shown for an indefinite period of time.



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CULTURAL ASSETS OF LOS ANGELES DESCRIBED

THE Civic Bureau of Music and Art of Los Angeles has just published a most interesting booklet entitled "Culture and the Community." It sets forth in a definite and detailed manner the very considerable artistic resources of Los Angeles County, particularly in the graphic arts, in music and in literature. The sixty-eight pages of the booklet are well illustrated with numerous halftones. Copies of it may be had by writing to the Bureau, 684 Chamber of Commerce Building.

This constructive piece of work is a distinct credit to the officers of the Bureau, and particularly to Miss Antoinette Sabel, its executive secretary, who compiled and edited the booklet. The officers, in addition to Miss Sabel, are as follows: David R. Faries, president; Arthur S. Bent and John G. Mott, vice-presidents; Col. J. B. Chaffey, treasurer. The board of directors includes Col. William Eric Fowler, William Lacy, William May Garland, Mrs. J. F. Sartori, Judge Gavin W. Craig, R. F. McClellan, J. H. Bean, Sidnev T. Graves, H. W. Wright and Fred T. Beaty.



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EXHIBIT OF THE MARIN COUNTY ART ASSOCIATION

HERE is a new art association which seems very much alive and born with all promises of a long life; it is the Marin County Art Association which includes in its membership list names of craftsmen as well as those of artists.

An exhibit is now being held in the San Rafael Improvement Club, Fifth and H Streets, and is open daily from 2 to 9 p. m., until June 5th inclusive.

It is a good sign when small groups such as this one go to the trouble of putting their work together to place it in front of the public for judgment and appreciation.

Among the best canvases shown I would personally select the three by Amy D. Flemming. Each has its own individuality and tells of a different manner. "From Telegraph Hill" is a well built landscape with tonal qualities. It shows emotion and a true feminine understanding of nature. "The Old Corner," a study in blue and red, and a "Composition" somewhat in the style of Gerrity express interesting moods and mental attitudes of the artist.

Leland Hyde may have to work hard before his work becomes quite outstanding but if he keeps up the efforts which are outlined in his "Granite Sierras" and "Life Study" he will get there—for he is, undoubtedly, on the right trail. "Life Study" is a good academic painting. It is as well the result of fresh and progressive tendencies toward a newer interpretation of the human forms.

Preston McCrossen makes a very respectable showing with his "Santa Fe Hills" and "Tesque Stream." He has the gift of color but he has to work on his composition yet.

E. G. Crapuchettes in "The Lagoon Village" has successfully attempted to compose a poem with his brush. The red tonalities which he has used have rhythm and warmth.

Harry Dixon, metal craftsman, is showing elegant brass and copper pieces as well as silver rings set with California stones.

AT THE OAKLAND ART GALLERY

THE work by students of the Anna Head School in Berkeley is going to be shown at the Oakland Art Gallery until June the 10th.

Then will be hung paintings by Paul A. Schmitt and Vernon Jay Morse and etchings by Harry A. Schary, all Oakland artists. Schmitt and Morse are both impressionistic in style. Together with the exhibit there will be a display of Walrich pottery—an east bay industry which has attracted the cordial attention of artists.

In the middle of July there will be held an exhibit of paintings by women artists of the West. The jury of selection will be chosen according to the same system as for the annual exhibitions. Three members: a conservative, a progressive and a radical. All three will be women.

AT THE PAUL ELDER GALLERY

AN exhibition by California artists opened May 31, at the Paul Elder Gallery, 239 Post Street, and will remain on view until August 13th. It includes oil paintings, water colors, etchings, wood block prints. The exhibitors include: H. Oliver Albright, Gertrude Partington Albright, Charles Bleil, Maynard Dixon, Helen K. Forbes, William A. Gaw, John Emmett Gerrity, E. Shotwell Goeller, Lucien Labaudt, E. Spencer Macky, Constance Macky, Otis Oldfield, Gottardo Piazzoni, Lee Randolph, William S. Rice, Marian Simpson, Judson Starr, Geneve Sargeant, Florence Alston Swift, Blanding Sloan, John Burnside Tufts and Florence Ingalsbe Tufts.

(The exhibit as a whole will be reviewed in the July number of "The Argus.")

MARIAN HARTWELL ON HER WAY TO EUROPE

MARIAN HARTWELL who has been on the faculty of the California School on Fine Arts for the past four years is on her way to Europe where she expects to remain two years, devoting her time to the study of art.

In her absence, H. Nelson Poole has been appointed as head of the Design Department. This selection is bound to meet with the satisfaction of the students and the cordial approval of the artists.

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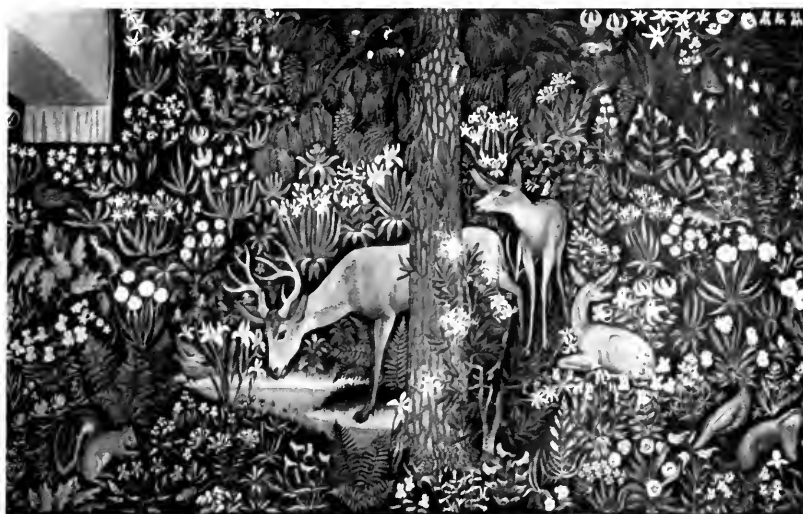
THE ARGUS

A Journal of Art Criticism

NELSON H. PARTRIDGE, Jr.
Business Manager

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628 Montgomery Street
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Section of a *Toile Peinte* by Robert Boardman Howard.

An Ancient Art Revived

by Phyllis Ackerman

In the late Gothic period the art of the painter was used primarily as an adjunct to architecture, a part of the decorative whole as intimately related to the room as the mouldings. In Italy the usual medium was, of course, fresco; but in the North a cold damp climate demanded something warmer than a hard plaster surface, so the designs of the painters were usually translated through the loom and shuttle into tapestry. This was, however, an expensive process, so that there grew up, alongside of the art of tapestry, the art of *toile peinte*, of painting on a coarse unsized linen in colors that would completely absorb into the fabric.

The *toile peinte* was, like the tapestry, conceived as a wall hanging

with the subject decoratively treated in a flat plane or, at the most, with a very limited perspective, and with a fullness of detail that would assure ornamentation over the whole surface, without any marked focus. One of the designs that most perfectly fulfilled these requirements was the *mille fleurs*, the pattern of scores of little flowering plants fitted together without any geometrical ordering in a continuous but ever varying design, sometimes with animals or birds among the blossoms, sometimes with larger shrubs or trees varying the scale, and in the more elaborate ones with personages superimposed.

Tapestry, *toile peinte* and *mille fleurs* all, with the Renaissance, gave way to more personal and more

dramatic composition and the conception of painting gradually shifted until it ceased to be one of several kinds of architectural decoration and became a thing apart. The easel painting was paramount. Only within the last few years has criticism to a certain extent questioned the exclusive emphasis on the easel picture and the demand been voiced that the painter take again his place as one of the decorators, surely a no less honorable role.

If painting is thus to play again its decorative part there is no more fitting form for it than the *toile peinte*, and that the modern painter can think in terms fitting to this medium without slavishly copying the past is shown in a *toile peinte* designed and executed by Robert Boardman Howard for the writing room of the new Ahwahnee Hotel in Yosemite Valley. The *toile* is six feet high and twenty-six feet long, to fit above a panelling, and the subject is the old *mille fleurs*. But instead of the flowers and animals of Flanders depicted in the tapestries of the fifteenth century, Mr. Howard has used the flora and fauna of Yosemite National Park.

The color is particularly clear and fine, a deep but clean and bright blue ground with a pure vermilion red spotting through it, held together with the modulated greens of the foliage and the cooler blues, and starred with white. This *toile* marks the reintroduction of an important art, an addition to the resources of both the architect and the painter.

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ART APPRECIATION CANNOT BE FORCED ON THE PUBLIC

Every time there is an art exhibit of some importance there comes up again the question: "How can the general public be drawn to art? How can art appreciation be developed among laymen?" And suggestions spring up.

Some feel that art should be brought to the public in the same convenient manner that daily commodities are. There are earnest and willing workers in the cause of art who like to see the work of artists more frequently employed on the billboards and signs along the highways, and who want exhibits to be held in the lobby of every big hotel and in public halls. There are those who are in favor of artists adapting their art more generally to commercial activities so that their work may come in direct contact with the daily lives of people.

In the meanwhile, as these views are being expressed, as this campaign is being carried on, what happens? Nothing. All this excitement does not seem to make the slightest impression on the public. Exhibits are

no more frequented than before, and those who prefer to buy inferior reproductions rather than to invest in original works of art go on buying "pictures" and do not feel that they miss something worth while.

Then what? What can be done to educate the public to truly, genuinely enjoy art? What can be done to sponsor art appreciation in the community? To our view: Nothing. Not a thing except for the artist to keep up doing as ever, and for the art critic to do his level best and let the public make up its own mind about it all.

Art cannot be forced on anyone, and it cannot be self-imposed either. Appreciation of art has to be individual and singular before it can spread to a whole group of people. True enjoyment of art is not solely the result of an education. It is more intricate than that. It has to do with all the phases of our life as individuals. It is the outcome of psychological phenomena more than of educational training. It must not be self-conscious. It has to be natural or else it cannot be at all.

Jehanne Biétry Salinger.

DORR BOTHWELL'S EXHIBITION by Howard Putzel

The Modern Art Gallery brought its first season to an auspicious close with a fine exhibition, the paintings and drawings of Dorrr Bothwell. Miss Bothwell's work impressed me as being definitely sincere, unhampered by stylistic emulation of any renowned contemporary. The artist seems less concerned with the signposts along the steep highway of art than with the goal. Her pictures are individual within the limits of good taste; one senses in the work a determination to keep the expression well within the boundaries of her own emotional and esthetic experience, yet every problem is handled boldly and with appropriate realism or fantasy.

There were two paintings that I disliked: "Jacob Asleep" and "Jazz." The former gives the impression of being too heavy. The dominance of the head may call for a more contrasting delicacy in the landscape background. "Jazz" lacks the individuality inherent with Miss Bothwell's other paintings; it is a conception that, during these past few years, has become almost platitudinous.

A simple, beautifully painted still life

was one of the most satisfying things there: an effect of warm harmonies in red and brown is achieved with apparent economy—that appearance of ease which is, in reality, so difficult to obtain. The picture of the young Chinese artist, Yun, is another extremely successful piece of work, due to its value as a portrait as well as to compositional solidity. An altogether charming bit of fantasy is the "Rabbits," and "Music" is a more than merely clever abstraction. Then there is "Cats Hunting": here the artist has managed to project herself into the world of her feline subjects and to view that world through their eyes. The painting, "Composition—three figures—is rich in primitive feeling. Some mention of the landscapes would also seem necessary; Miss Bothwell shows exceptional taste in the arrangement of her sky in conformity with the design of the whole, and there is a fine feeling for basic forms.

All of the drawings are interesting, and some—for example the colored chalks called "Summer" and "Memories of Nevada"—are delicately fantastic.

Taken as a group, the pictures are of a remarkably uniform excellence; they possess, to a rare degree a universal quality of appeal.

CORNWELL AND HERTER TO DO LOS ANGELES LIBRARY MURALS

Contracts for the murals which are to decorate the Los Angeles Public Library were awarded last month to Dean Cornwell of New York and London, and to Albert Herter of Santa Barbara. The former is best known for his work as a magazine illustrator, while the latter is the painter of a mural which adorns the Gare de l'Est, Paris, and of the Hotel St. Francis murals in San Francisco. Cornwell will receive \$50,000 for his design for the walls of the rotunda of the library, and Herter will receive \$10,500 for his scheme for the decoration of the walls of the first floor lobby and the Hope Street tunnel entrance. The work is to be completed in three years.

Competing artists, in addition to the winners, were Ray Boynton, Maynard Dixon, Norman M. Kennedy, A. W. Parsons, Willy Pogany, Taber Sears and Vincent Tack. The awards were approved by the Los Angeles Art Commission, following the recommendations of the library board.

A DEFINITION OF ART

Reginald Poland, director of the Fine Arts Gallery of San Diego, at the conclusion of a recent talk before the members of the Laguna Beach Art Association, defined art as follows: "Art is not a thing. It is a way—a manner. If a thing is done as well as it is humanly possible to do it, then it is artistic. It is the man behind the object that makes of that object a thing of art."

Junius Cravens, San Francisco artist and critic, has moved his studio from 576 Sacramento Street to 1020 Broadway.

Reflections and Reactions

by Peter Krasnow

American art, having served its term of probation, now emerges to face national and international critical evaluation, and the artist is called upon intelligibly and constructively to answer for himself and his work.

Acting upon the premise that we are producing a distinct national art, the questions confront us: Is that which we are producing of authentic value? What is being done with what we are producing and, to further complicate the problem, is there in truth a distinct national art?

Self-analysis is a sign of constructive research. In a country such as ours, where many races mingle their heterogeneous characteristics, it is hardly possible to discern the dividing lines. Symbolism, the primary means of national classification in past periods, fails in the higher art concepts of the day to convince of being anything more than an invalidated transitional mode of expression. A safer criterion in determining national values, equally applicable in individual selection, is reliance upon the unchallenged universal fundamentals governing art, which in themselves create the ethnic division necessary for individual identification. Universality of art—inclusion of the significant in all races—is an axiom presaging neither conformity nor the weaker course of least resistance, adaptation. It is the key to national inter-communication, which in the function of art needs but the translation of esthetic principles to be understood and

assimilated by all races alike.

The art of a people can at best be conceived only as a fragmentary local record, related to the whole by an insoluble law. In a race as keenly alert to every vital movement of

the passing of time, embody potential qualifications which would transcend the standards of contemporary civilization and survive as a contribution to a higher creative period of art.

The creative faculties of the artist, no matter of what race or age, expand under conditions favorable to his needs. Swayed by the reflexes his experiences register, the artist follows the Known into the Unknown by the light of his personal reactions. To the creative artist there exists no elemental division of place, time, medium or manner. It is therefore safe to conclude that every national art reflects in its character not so much the hereditary traits of the artist as the environmental influences under which his art was produced.

We do not hesitate to stamp French art as wholly national, irrespective of the complexity of races that effect its spirit. It is French, because France has given it scope for full development. In the measure that the American race shall contribute to its art, so consequential shall its development be.

This was manifested to me more than ever upon my recent visit to San Francisco where I was fortunate to come in contact with the dominating

spirits of art in the city. Typically American as San Francisco is in its national spirit, it possesses an undeniable foreign temperament, the result of the fusion of diverse racial characteristics and traditions. Its art reaction elementally correlated to



"The Temple Builders," by Peter Krasnow.

Photo by Edward Weston.

Inspired by religious tradition, Krasnow shows in his wood carvings the skill of the craftsman of ancient times, a beautiful sense of line and rhythm, fine sensitiveness, creative imagination and spontaneity. His vision is pure and unencumbered by the sophistries of the time. His medium is as primitive as the subject matter on which he works, yet he succeeds in obtaining new results and he gives the impression of true modern art.

contemporary life as the American people are, it would be paradoxical if art, the superlative expression of race culture, should not sooner or later strike a normal balance proportionately relative to every other phase of national endeavor and, with

foreign impressions is yet inherently native, because it leans upon the stimulus of its own native resources. Its social and cultural interchange may be interpreted through many languages, but its creative life, merging into the unified language of art, expresses itself in an essentially national character.

This city of centralized American life may serve as a mirror reflecting the spirit of all America drawing limitless creative power out of an identical historic background. The sincerely creative artist in this country, whether his youth was charmed by the folk-lore of other races, or his roots reach but the shallow depth of local tradition, is neither too young in experience, too unwilling in spirit, or too poorly endowed to produce a living art. Advancing toward self-mastery, he is as yet adventuring, very much like the early pioneer conquering vast uncharted areas, single-handed, grateful for every new sign that helps him to solve his problem of living and creating.



Facade of the Fine Arts Gallery of San Diego.

Southern California Artists at San Diego

by Beatrice de Lack Kromback

The fine Arts Gallery of San Diego is showing the Second Annual Exhibition of the Artists of Southern California. It comprises 157 canvases, 105 water colors, miniatures, pastels, drawings and prints, 36 pieces of sculpture, and also 28 works from the members of the Club Beaux Arts of San Francisco, showing at the invitation of the gallery.

These latter works, quite the pièce de résistance of the show, are creating no end of comment pro and con. C. S. Price's "At the River" comes in for the largest share of interest. Even the layman seems best to appreciate the soul back of this work. It has pleased this writer immensely since she has always predicted that C. S. Price would one day represent the best in art from the State of California. Ray Boynton's "Rape of Persephone," is another which arouses discussion. Gottardo Pia-

zoni's "The Soil" is causing a constant flow of praise. Rinaldo Cuneo's "Mountains: Lone Pine Country" is receiving favorable viewing for its three dimensional beauty. Lucien Labaudt's "Composition" with its demonstration of use of earth colors seems not so readily understood.

In the general exhibition one of the high lights is John Cotton's "Land of Paradise." The virility of this work attracts one immediately. The color is clear and crisp and the brush strokes masterly. Colin Campbell Cooper in his "Dahlias" strikes a new note in color development. Clarence Hinkle is again seeking new paths to conquer in his very individual "The Treat." Charles Reiffel and Eliot Torrey, two of the important painters of San Diego, are showing marine and landscape stretches which are very favorably commented upon.

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THE PAUL ELDER GALLERY

The exhibition now on view at the Paul Elder Gallery, San Francisco, will remain until August 13. It includes some sixty works by Californian artists. Most of these have been seen at the Beaux Arts Galerie or at the exhibit of the San Francisco Art Association. Yet this is a fine chance for the public to become better acquainted with representative phase of California art.

Gottardo Piazzoni shows beautiful green trees casting their soft shadows over golden fields, or two or three trees with a ray of sun making its way through their branches. All of it is imbued with sentiment and told in fine colors.

H. Oliver Albright has sent an interesting still life study which he calls "Flower Pattern." Calla lilies, lilac, iris and yellow daisies compose the subject. The whole is built upon a solid background of black which gives a robust value to the tonalities of this canvas. A landscape painted with the same firm hand is that of the Monterey coast.

Gertrude Partington Albright, in "Monterey Morning," shows an understanding and feeling and a talent equal to that of any of the best French landscape painters of the end of the last century.

Lee Randolph does not like big phrases to express what he has to say. And he is not a sentimentalist; but refined sentiment, distinction and culture can be felt and seen in his work. "Late Afternoon" is a bare scene of a hilly countryside, yet the modeling, the tonalities, the light effects are such that it gives a splendid impression of completeness and beauty.

Charles Bleil is endowed with a cool head and reserved sensibility. He knows exactly what he wants to express, and his



Etching, by Blanding Sloan.



"Red Barns," by Charles Bleil.

Photo by Gabriel Moulin

technique does not find itself short in the means of expressing it. This one judges from landscapes such as "Telegraph Hill," "Red Barns," and "Country Lane."

John Burnside Tufts has sent two works. One shows a dormant lake of a deep purple with a greenish yellow foam on its surface. The foam seems to be actually floating over the water and the vegetation around the lake is as still as one would expect to find it in such an atmosphere. In this painting Mr. Tufts is not trying at all. The inspiration seems to have directed his brush, and the result is most satisfying.

The "Portrait of Yun," by Otis Oldfield, is an excellent canvas from the standpoint of color, proportion, depth and perspective, but it does not show the genuine young Chinese painter as most people know him. It represents him as a mature and stern man, which is a respectable viewpoint but an altogether different conception to that which most people who know Yun have of this artist.

E. Spencer Macky, who has sharp ideas, must hide a very romantic personality back of his matter-of-fact words and appearance. This one concludes from his paintings, "Carmel Valley" and "Evening Houses Melting in the Evening Light." The latter, in particular, is handled with all the delicacy of touch and sentiment of



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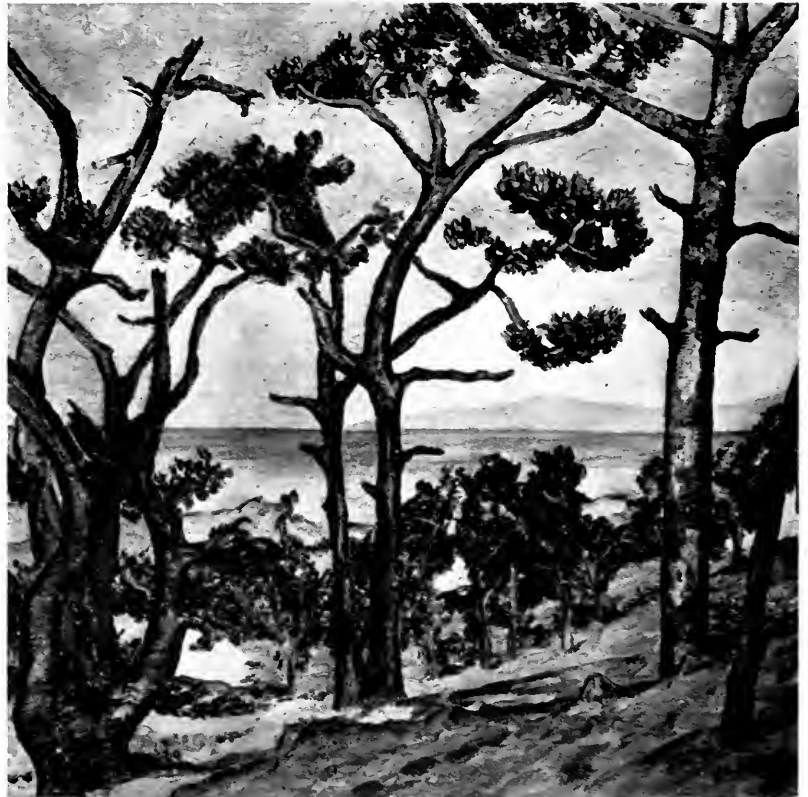
a Lamartine. It is, as well, a sure and definite study of light.

Constance Macky presents two studies. One is a still life and the other a costume study. Both are solid works which do honor to the painter's draughtsmanship and understanding of color.

Lucien Labaudt makes a good impression again with the two portraits of his daughters. His latest work, "Breakfast," is very successful effort toward more robust color and composition.

E. Shotwell Goeller brings a fine note to the exhibit with three small water

Blanding Sloan, perhaps the most eclectic of all American etchers and engravers, and who might have sent to the exhibit a few of his hundreds of monotypes and etchings telling of the wandering of his mind (which is as keen as that of a Remy de Gourmont), did not do so. He has contented himself with the presentation of very calm and local subjects, scenes around the campus at the University of California. One of them, "Campanile," is very beautiful. The line is free and pure and naive. It is an example of one of the many phases of Sloan's art.



"Monterey Coast," by H. Oliver Albright.
Photo by Gabriel Moulin

colors, "A Town in Bavaria," "Little Town in Germany" and "Madeira."

William A. Gaw, who was classified by mistake with the Monterey group in our June number, presents a study of pears and apples, Cézanne style. A marine called "California Coast" is stronger and seems truer.

Genevieve Sargeant, in "Olive Trees at Cagnes," reminds me of Berthe Morisot—which is meant as a compliment. She has the same touch, soft and yet firm in intention and direction.

John Emmet Gerrity is too indefinite in his ideas, in his emotions and in his manner of expressing himself.

William S. Rice and Judson Starr exhibit wood-block prints. Both have dexterity and imagination. Both have a taste for rounded form. They remind one of Galanis, the Greek master of wood engraving.

The other exhibitors are Florence Ingalsbe Tufts (water colors with beautiful gradations of lilac and rose); Florence Alston Swift, who paints simply, and sometimes greatly, as in "Plowing." Helen K. Forbes, whose "Sunset at Cuernavaca" presents a beautiful study of yellow, pink and purple tones, and Marian Simpson who shows real qualities of organization and color in "From My Window."

J. B. S.

The Oakland Art Gallery will hold an exhibition of paintings by western women from July 15 to August 15. Work to be submitted to the juries must reach the gallery by July 9. This exhibition has been timed to coincide with the national convention of the Business and Professional Women's Clubs to be held in Oakland July 17-24. There will also be an exhibit of Walrich pottery at the Oakland gallery from July 15 to August 15.

JULY CALENDAR

CALIFORNIA

Berkeley

Claremont Hotel Gallery—Paintings by McLeod Batten, M. Hibi and Clark Ashton Smith.

Carmel

Carmel Art Gallery—Paintings by California and eastern artists.

Del Monte

Del Monte Hotel Gallery—General exhibition of paintings.

Hollywood

Hollywood Chamber of Commerce—Works of artists of Hollywood.

Hollywood Print Rooms—Etchings and engravings.

Kanast's Hollywoodland Gallery—General exhibition of paintings.

Laquana Beach

Laguna Beach Art Gallery—Paintings by Ida Randall Bolles, Anna A. Hills, Frank Tenney Johnson, Clyde Forsythe, Alice V. Fullerton, William Wendt, William A. Griffith, Frank W. Cuprien, William Riddell, Norman Chamberlain, Clarence Hinkle, Edgar Payne, Karl Yens, Grace Vollmer, Ruth Peabody, Mildred Pierce Wilkin, F. Carl Smith, Virginia Woolley, Benjamin F. Horning, Charles Krauth, Jack Wilkinson Smith, Hanson Puthuff, Henri de Kruif, Annie Baldaugh, Donna Schuster, Walter Cheever, Irene Robinson, George Colman, Howe Williams, Nell Coover, J. Vinnerstrom Cannon, Jean Goodwin, W. G. Doss, Nell Walker Warner, Blanche Whelan, A. Fries, William Woodward, Ivan Messenger, Edith Truesdell and Julia Porter.

Los Angeles

Ainslie Galleries, Barker Brothers—Paintings by Franz Bischoff, and by California and eastern artists.

Artland Club—Paintings by artist members. Water colors by Dooley Dionysius.

Biltmore Salon—Fifty-six paintings by members of the Art League of Santa Barbara.

Cannell & Chaffin—Paintings by N. A.'s bronzes; etchings by John Sloan.

Los Angeles Museum, Exposition Park—Annual exhibition by students of Otis Art Institute. Monotypes by William H. Clapp. Czecho-Slovakian etchings. Paintings from the museum's collection.

Newhouse Galleries—Paintings by American and European artists.

Stendahl Galleries—Paintings by Charles M. Reiffel and Theo J. Morgan.

Monrovia

Stone International Galleries—Paintings by Ejnar Hansen.

Oakland

Oakland Art Gallery—Exhibition of paintings by western women; Walrich pottery. July 15 to August 15.

Palo Alto

Stanford Art Gallery—Landscapes by J. Vinnerstrom Cannon.

Pasadena

The Gearharts—Wood-blocks and etchings.

Grace Nicholson Galleries—Special exhibit of Oriental fabrics and paintings. Persian Art Center exhibit. Paintings by Aaron Kirkpatrick.

Pasadena Art Institute—Exhibition of paintings by George Demont Otis, Hoyves Pushman, Joseph Birrens and Paul S. Sample. Sketches by the Pasadena Society of Artists.

Pasadena Public Library—Exhibit by the Printmakers of California.

San Diego

Fine Arts Gallery of San Diego—Second annual exhibition of artists of Southern California, with an invited group from the Club Beaux Arts of San Francisco.

La Jolla Public Library—California landscapes by Ivan Messenger.

Little Gallery—Lithographs by Birger Sandzen, etchings by Arthur Millier, paintings by Elliott Torrey, Charles Reiffel and C. A. Fries. Also works by early masters such as William Hogarth, Sir Godfrey Kneller, Eugene Delacroix and Charles Warren Eaton.

San Francisco

California Palace of the Legion of Honor—Textiles, costumes and other art objects from the collections of the late Mrs. Phoebe Apperson Hearst. Archer M.

Huntington collection of old French furniture and tapestries. Chinese and Korean art objects, recent gift of Albert M. Bender.

De Young Memorial Museum—Paintings by California artists, including 31 canvases of the Alice Skae collection.

Paul Elder Gallery—Exhibition by California artists.

Galerie Beaux Arts—Closed during July. Will reopen in August with paintings by Rinaldo Cuneo and E. Charlton Fortune.

Gump Galleries—Etchings by E. Blampied, Armin Hansen, Emil Ganzon, Lewis Orr and Roi Partridge.

Little Gallery, Telegraph Hill—Oils and water colors by Preston McCrossen (to July 9).

Modern Gallery—Informal summer group show. Puppet Players on Saturdays.

Vickery, Atkins & Torrey—Paintings by European and American artists.

Warden Gallery—Works by California artists.

OREGON

Portland

Arts and Crafts Society of Portland—Display of glass and hand-woven textiles.

Portland Art Association—Woodblock prints by Gordon Craig.

WASHINGTON

Seattle

Cornish School Exhibit, 1216 5th Ave.—Work of students in commercial advertising and design.

Seattle Fine Arts Society—Sculpture and paintings by Alexander Archipenko. Also paintings, drawings, prints and bronzes by French and American artists.

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HOTEL CLAREMONT GALLERY

A showing of landscapes by Pluma Brown and portraits by A. B. Campbell-Shields at the Hotel Claremont Art Gallery has given way to an informal summer exhibition by various representative California painters. Among the new canvases shown are several by McLeod Batten. This Mill Valley painter is not so well known as she deserves to be; her work is splendidly decorative and powerfully imaginative.

There are two huge canvases by M. Hibi, talented Japanese painter. These are both of blossoming fruit trees, rendered in a manner typically Japanese.

In the small gallery is a group of paintings by Clark Ashton Smith, a California poet who has adventured into a new medium of expression. His paintings possess elements of primitive artistry and constitute such a fantasy of beauty as one might expect from the imagination of a poet.

HERE AND THERE

The drawings which Diego Rivera prepared for a 600-foot mural for the education building in Mexico City, and which are being acclaimed as the finest artistic expression of this century, will go on view shortly at the Fine Arts Gallery of San Diego.

* * *

The Puppet Players of San Francisco announce a summer season to be held at the Modern Gallery, 718 Montgomery Street. Performances will be given every Saturday at 3 p. m. and 8 p. m., starting July 9. The regular exhibits of the Modern Gallery will be resumed September 5.

* * *

Siméon Pélenc, a San Francisco artist, has received from the Northern California Chapter of the American Institute of Architects a letter expressing appreciation of his exhibit of fresco work at the recent exhibition of architecture and allied arts held at the M. H. de Young Memorial Museum in Golden Gate Park.

* * *

Karl Howenstein, managing director of the Otis Art Institute, Los Angeles, left for the East on June 18. He will be gone for about three weeks.

* * *

Yun, Chinese artist of San Francisco, will leave for Paris on July 9 for an indefinite period of study and work.

* * *

The Santa Maria School of Art, Santa Maria, California, is this year for the first time offering a summer course. It began June 27, and will continue until July 30. The faculty includes the following: Stanley G. Breneiser, Harold C. Stadtmiller, Le Conte Stewart and Elizabeth Day Breneiser.

* * *

Lee Randolph, director of the California School of Fine Arts, San Francisco, will conduct classes in landscape and figure painting at the summer art school of the Brigham Young University, Provo, Utah. He leaves San Francisco July 10, and will return about August 15.

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THE ARGUS

A Journal of Art Criticism

NELSON H. PARTRIDGE, Jr
Business Manager

JEHANNE BIÉTRY SALINGER, Editor

628 Montgomery Street
San Francisco

A RUSSIAN MASTER OF WATER COLOR

A little over three years ago there came from Japan to San Francisco two young Russian artists, Nikolai Nedashkovsky and Sergey Scherbakoff. They held an exhibit soon after their arrival, with the result that the former's oil paintings and the latter's water colors created unusual interest—and not a few sales.

Ray Boynton, who was then a contributor to the *San Francisco Chronicle*, wrote: "This work is a real revelation. There are no sketches in the exhibition. Everything shown is mature and completely thought out and contains an element of finality. All the forms are worked out in motives that carry a continual suggestion of movement. There is a lavishness of form and color, and the whole effect is lyrical. With all the activity of these designs, at a slight distance they achieve a surprising amount of tonality and repose."

Since these comments were written, three years have passed by. The young genius Nedashkovsky has died, leaving unfinished one of the most powerful paintings which has ever been produced in San Francisco. As for his friend,

Scherbakoff, who recalls even his name?

There is indeed a great joy in discovering an artist, but more sat-

is rich, as expressive, as intense, as they did when hundreds of people first saw them in San Francisco.

Most individual in the treatment of his subjects, as well as in the mannerism which is one of the characteristics of his work. Scherbakoff has, of late, developed a much more realistic manner, a broader and simpler touch. The Russian River and Marin County are now providing subject matter for this artist. It is probably the first time that the wooded hills of Mill Valley have been treated by a man whose temperament is so entirely foreign to the surrounding landscapes. Yet Scherbakoff has not brought into these the Japanese and Chinese influence which is so strongly felt in his work of eight or ten years ago, but his semi-oriental temperament with its strong and conflicting emotions and impulses is all there. It is creating an almost exotic atmosphere in these familiar and calm country scenes.

Unfortunately, these recent water colors by Scherbakoff are not to be seen in San Francisco, as the artist is planning to take them to New York very soon for exhibition there.

Jehanne Biétry Salinger



PHOTO BY GABRIEL MOULIN

THE FISHERMAN AND THE GOLDFISH

This water color by Sergey Scherbakoff was suggested by the Russian fairy tale of the fisherman who caught a goldfish only to hear it pleading in a man's voice, "Let me go, old man, and I will repay you for your kindness." Returning to his hut without the fish, his wife scolded the poor fisherman for coming home empty-handed. Whereupon he returned to the seashore and made an appeal to the goldfish, which then rose to the surface and told him that any wish made by his wife would be granted. Overjoyed, the wife asked for a new roof over their hut. This was granted, as well as her later requests to be a noblewoman and live in a palace. But when she asked to be queen of the sea, with the goldfish for her servant, the fish disappeared without reply, and on her return home she found nothing but their old hut where the palace had stood.

isfying still is the joy of rediscovering one, and this I have experienced in the case of Sergey Scherbakoff.

Those luxurious water colors of rocks and Japanese inlets, seen after three years of oblivion, stand again

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*It is with pleasure that THE ARGUS
yields its editorial page this month to Mr.
Millier's interesting and constructive arti-
cle which comes just as we are going to press.
The art critic of the "Los Angeles Times,"
Mr. Millier is known as a writer on art
matters who is clear-thinking and just.*

—The Editor.

THE ART TEMPERAMENTS OF NORTHERN AND SOUTHERN CALIFORNIA COMPARED

By Arthur Millier

To leave the art circles of Los Angeles for those of San Francisco is always a curious experience. They are poles apart, these two cities. Their people have different traditions, live differently; their artists view life from different angles, look for different things in nature. These general variations are sufficiently marked to produce something akin to hostility between the two camps of artists. Anyone who is familiar with the two cities knows that juries of artists in either of them find it very difficult to accept for exhibition any large quantity of work from the neighboring group, and knows also that this is not the result of civic prejudice but of an honest inability to see much artistic merit in the typical productions of the other group.

Many things contribute to this impasse, and I propose to enumerate a few of them here. Broadly one may say that the typical art of San Francisco is urban and esthetic, that of Los Angeles rural and naturalistic. San Francisco is a city that,

with well established civic traditions, has attracted city people. Los Angeles has drawn the bulk of her people from the agrarian states of the country and most of her artists, even though from the cities of those regions, have their roots in the life of the farm.

City people are already interested in art, in what has been done, in the currents of contemporary art production. Country people are not so concerned with art or the cultural tradition but are necessarily face to face with nature. Thus one finds that the typical art product of San Francisco reflects the art of the past and the art of the present as it is known in the great world centers, while the typical art product of Los Angeles reflects nothing but Southern California.

The physical structure of either community doubtless has its influence on the artists. San Francisco has a definite artists' center. The Italian quarter, Russian and Telegraph Hills and the California School of Fine Arts may all be enclosed in a small circle within which the majority of the city's artists either live, work or come together for frequent exchanges of ideas. This makes for discussion, spreads new ideas, and tends to develop the intellectual side of art.

Los Angeles is physically reversed, decentralized. Here you will look in vain for a cultural center. Artists are scattered through outlying communities and rarely meet. They make their homes and studios where the natural surroundings please them most, by preference isolating themselves from the busy life of the town and facing that landscape they enjoy painting. They concern themselves little with abstract theories of art, giving their whole time to the interpretation of nature.

These comments are of course very general and overlook many exceptions. My thought in writing them is that juries, finding it necessary to pass on works from the neighboring city, may be able to discover a new vantage point from which to judge those works. As archetypes of the art of either city I might cite two artists who have both influenced and been influenced by their respective communities. They are William Wendt of Los Angeles, and Maynard Dixon of San Francisco. Both of these men have the same desire: to interpret the West. But their attitudes and final goals are markedly different. Dixon tends more and more to develop a mural, decorative art for urban adornment, sacrificing the subtleties of nature to the aims of architecture. Wendt's painting, on the other hand is far more concerned with the nuances of atmosphere, the feel of outdoors, and his whole effort is increasingly bent toward enclosing the breath of nature within his frame.

Either of these methods can produce art of the highest order, but it will not be the same kind of art. It is fashionable today to talk about the "fundamentals of art," but no two people describe the same fundamentals. Wherever artists are sincerely working and thinking, art will be produced. To arrive at a sympathetic appreciation of their work it can hardly be amiss to consider their aims and the background against which they create.

PAINTINGS BY WESTERN WOMEN ON VIEW AT OAKLAND GALLERY

The Exhibition of Paintings by Western Women which is being held at the Oakland Art Gallery includes several good pieces of work, the best of which is undoubtedly the double portrait by Mabel Alvarez. In this, two young girls are seen sitting side by side reading the same book. One wears a dress of a deep purple, while the other is clad in a gown of an orange shade. The painting is academic in treatment, but it has freshness and a fine feminine sensitiveness of touch and interpretation. It is a well composed canvas and very beautiful in color.

Another solid painting is one by Kathryn W. Leighton showing an American Indian chief in a sumptuous costume of feathers, deer skins and jewels. He wears a huge emerald ring which draws the attention at once and is a center of light in this severe portrait.

A group of toys in the children's playroom gave an inspiring subject to Meta Cressey, who paints with a lively hand and animates wooden horses and dolls with a true spirit of joy. The artist is decidedly modern in her technique and is not afraid of colors.

Laura Adams Armer, Marian Simpson and Emilie Sievert Weinberg are showing serious still-life studies which confirm the opinion that there are traditions of painting being gradually born from the hitherto dispersed efforts of western artists.

Together with the exhibit of paintings, the Oakland Art Gallery is showing beautiful specimens of Walrich pottery. Most of it has been designed by Gertrude Wall. Other designers are Mary Washburne of Berkeley, who studied in Paris with Sawyer and at the Chicago Art Institute, and under Lorado Taft; Sargent Johnson, also of Berkeley and a former student of the California School of Fine Arts, and J. Edward Walker, English artist. The Walrich exhibit includes also some sculptures done in pottery from designs by Jacques Schnier and Edgar Tauch,—Greek figures by the former, and by the latter the head of a girl done in a rich green glaze.

The exhibitions of both the western artists and of the Walrich pottery will remain on view at the Oakland Art Gallery until August 15.

MONTEREY PENINSULA NOTES

E. Charlton Fortune, after an absence of six years in Europe, has returned to California and will make her permanent home in Monterey. While in Europe she exhibited regularly at the Royal Academy in London and at the Scottish Academy, and in 1924 won a silver medal at the Paris Salon. She was made a member of the Society of Scottish Artists and was declared "hors concours" in the Paris Salons.

* * *

Cornelius and Jessie Botke have left Carmel and are now residing in Los Angeles where they have recently given an exhibition of their work.

—J. M. B.



"IN THE SAN FELIPE VALLEY"

CHARLES REIFFEL

The San Diego Awards

By Beatrice de Lack Kromback

Among the more important art events of last month in California was the announcement of the winners of honors at the Second Annual Exhibition of Southern California Artists. The exhibition, which is being held this year at the Fine Arts Gallery of San Diego, was opened on June 10 and will remain hung until August 31.

A majestic landscape by Charles Reiffel, "In the San Felipe Valley," was awarded the Fine Arts Gallery purchase prize of \$500, and the canvas now becomes a part of the permanent collection of the gallery. This work is a rare depiction of mountain contours, and there is about it, too, a fine spiritual quality. Its deep purple shadows are gloriously animated by the late afternoon sunshine which comes drifting in across the rolling mesas of the foreground.

Charles Reiffel is a native of Indiana who from early youth has felt the urge of the paint brush. For a short time he studied in Munich with Carl Marr; then he went traveling to other old-world art centers, sketching from Scotland to Tangiers. After six years he returned to this country and settled in Buffalo, where his work was frequently seen at the Albright Art Gallery. New York next called him, and then the Silvermine art colony, where he became the first president of the Silvermine Guild of Artists. About two years ago the lure of the West urged him forth upon a tour of which Santa Fe, New Mexico, was to have been the destination. But a blizzard caused a last-minute change of

plans to a more southern route and he arrived in San Diego instead, there to remain and make his home.

Reiffel is a member of seventeen art organizations. He has exhibited in every important American gallery, as well as abroad, and has come to be known as one of the most virile of American landscape painters. The Chicago Art Institute honored him in 1917 with the Norman Wait Harris silver medal. In 1920 the Buffalo Society of Artists and the Connecticut Academy of Fine Arts both gave him honorable mention, and in 1922 he received honorable mention at the International at Carnegie Institute. In 1925 and 1926 he won prizes at the Hoosier Salon in Chicago. Last year the Los Angeles Museum of History, Science and Art awarded him the William Preston Harrison prize.

The second important award in the present exhibit, the San Diego Fine Arts Society prize of \$100, went to Gottardo Piazzoni for his unified and rhythmical canvas, "The Soil." The San Diego Art Guild prize of \$50 went to Miss Alice Klauber for her painting entitled, "Sketch." The \$50 print prize was won by Franz Geritz with his "Craters, Mono Lake." A special award was given to Irene Robinson for "Toward Capistrano" and a special prize of \$35 to Alfred R. Mitchell for "Autumn Sunshine." Honorable mentions went to Ruth Bennett, Bert Cressey, Smith O'Brien, Roscoe Shrader and Harold Swartz.

EAST-WEST GALLERY TO OPEN IN SAN FRANCISCO THIS MONTH

With its announced policy that of giving to San Francisco the widest opportunity to see and appreciate some of the works of contemporary artists from the leading art centers of this country and Europe, a new art gallery, to be known as the East-West Gallery of Fine Arts, will hold its first exhibition starting August 6, at the Women's Building, 609 Sutter Street.

The exhibition will include paintings by the following artists: B. J. O. Nordfeldt, Andrew Dasburg, Jozef G. Bakos, Willard Nash and Raymond Jonson, all of Santa Fe, New Mexico, and John E. Thompson of Denver, Colorado.

Mildred Taylor, who has been a contributor to art periodicals of national scope, will be in charge of the new gallery. Arrangements are being made by her for subsequent exhibits throughout the coming season. These will include sculpture, painting, etchings, woodblock prints and monotypes.

Junior artists will also be given a chance to show their work to the public.

BERKELEY LEAGUE OF FINE ARTS

Interesting features of the Fifth Summer Exhibition at the Berkeley League of Fine Arts are the individuality and modern tendencies of most of the works which are being shown.

There are forty-three artists represented in the exhibit. Most of them belong to our time and are trying to express our age with its contempt for imitation, photographic style and slavish devotion to old formulas.

Among the works of particular interest from the standpoint of ideas, emotion and technique, mention should be made of "The Crucifixion," by Hamilton Wolf, a powerful study in red; "Wooded Canyons," by John Langley Howard; "The Cross," by Mary Young-Hunter; "The Call," by William H. Clapp; "Purple Canyon," by Lee F. Randolph, and "In the Shade of the Trees," by C. S. Price.

Some of the other artists represented are Fernande L. Herrmann, with "Tree Forms;" Gene Kloss, Florence Alston Swift, Preston McCrossen, John Emmet Gerrity, Robert Boardman Howard, Ray Boynton, McLeod Batten, Orville Charles Goldner and his wife Dorothy Thompson, Clara Jane Stephens of Portland, Bernard Von Eichmann and others.

The Washington State Museum, Seattle, is moving its collections to another building on the University of Washington campus, and it will be the first of next year before it is functioning again. The collections will be displayed in three rooms on the second floor of the building. They include sculpture, carvings, engravings, porcelains, tapestries, antique laces, Paisley and India shawls and other objects of art and handicraft. Special exhibits will be arranged from time to time.

BERLIN LETTER

Alfred Flechtheim, who after the death of Paul Cassierer took the lead among those Berlin art dealers who have specialized in modern art, has opened his newly reconstructed rooms in the Lutzewufer with an exhibition which he calls "Problems of the Generation." By this he means the generation which is now between forty and fifty. And as he is fully conscious of the important part played in art of this age by French artistic suggestions, he hangs between his German artists these French artists whom he has made known in Germany.

The artists are Renoir, Utrillo, de Vlaminck, Fernand Léger, Juan Gris and the Parisian-Rumanian, Pascin.* As the aim has been to give a general view of the work of a generation, each painter has been represented by a few pictures only. An attempt has been made to bring together the especially characteristic works of every artist, and it is above all interesting to find out what is common to these artists, and in what respects they differ. The most striking picture is undoubtedly "The Jazz Band," by Mopp. "Mopp" is the artist's own abbreviation for his name, Max Oppenheimer. Mopp is the painter par excellence of the musician. A short time ago, a collective exhibition of his work was to be seen in which his pictures of musicians left behind a deep impression of something quite new and unique. He depicted, for instance, the members of the famous Klingler Quartette by painting merely their hands playing the instruments. The unreality of this representation conveyed in a strange fashion the conception of music.

In this exhibition he gives in a big picture, in addition to the im-

*Pascin who is often spoken of as a Rumanian was born in Bulgaria of a Spanish father and an Italian mother. Although taken for French in Paris, he is an American citizen.

—The Editor.

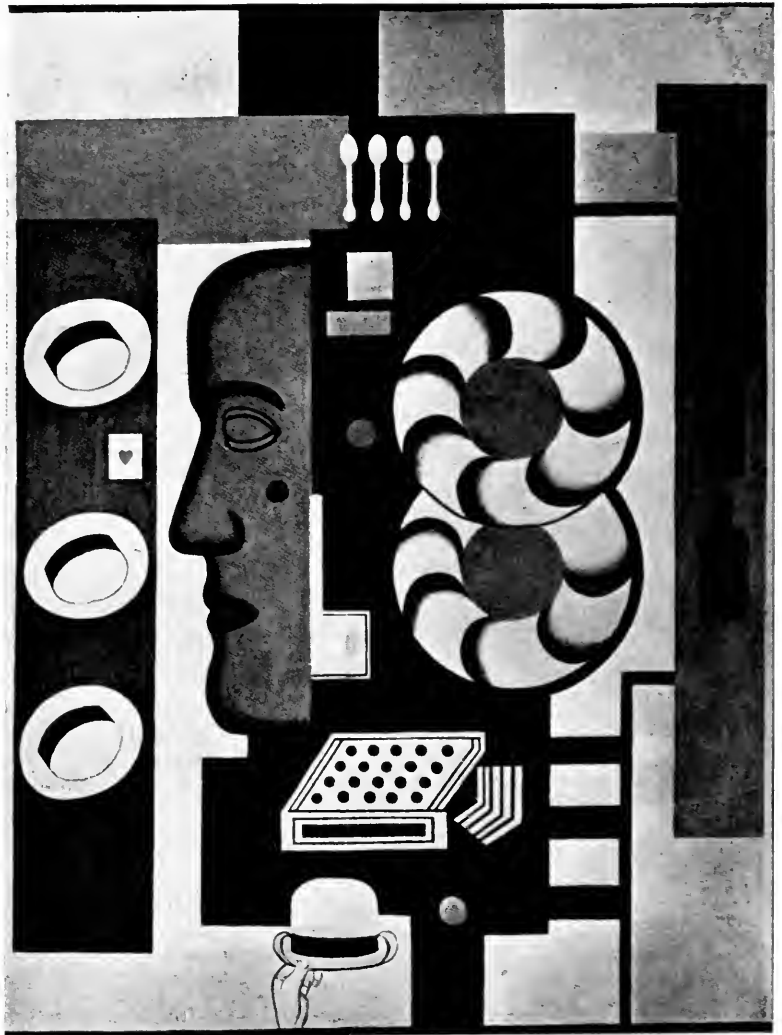


PHOTO BY COURTESY OF "THE ARTS"

COMPOSITION

FERNAND LEGER

Fernand Léger, whose works are permanently exhibited in the museums of Paris, Vienna, Frankfurt, Moscow and Chicago, is known as a powerful artist whose influence on modern painting is bound to be felt very strongly.

Léger is not an impressionist and not a cubist. He believes in technique and thinks that technique should become more and more precise. His opinion is that a work of art should be able to stand comparison with any manufactured article. Léger is probably the artist who is most representative of our mechanical age.

pression of colors and tones, a representation of the physiognomies and the hands of the musicians, which is a masterpiece of technique. Besides the remarkably fine color studies of E. R. Weiss, and the representation of Carl Hofer, which grip from their sheer humanness, there are also many beautiful and valuable pictures.

The plastic arts are also well represented by the works of Hermann Heller and Renée Sintenis, the latter

is already well known by her small sculptures, which show animals with endless charm, and by her portrait heads. The Institute of Art in Detroit possesses two of her works, an Indian girl, and a self portrait in stone. Another lady is also represented in this exhibition, the French painter Marie Laurencin, a delightful and gracious representative of a very modern romanticism.

Gabriele Eckehard.

PARIS LETTER

When visiting the last exhibit of the Salon in Paris one kept searching for some manifestation of live art. In vain! Always the same bore—some nudes painted in minute detail and in conventional attitudes, always the same landscapes, with every breath of air, every leaf of grass, every tiny flower and blossom faithfully depicted. And always the same style of photographic portraits. The only sign of life was given by some canvases by Van Dongen.

The Salon des Tuileries fortunately made up for what one had to see at the Salon. The exhibition, which included works by no less than 650 artists, was extremely lively. Among the best paintings shown was a very interesting portrait by Vlaminck which he calls "Cher Ami." Vlaminck, who is best known as a landscape painter, has this time proven that he can be equally successful in his study of human expression. Two beautiful churches by Utrillo, a powerful nude by Favory and a huge painting by Fernand Léger—the last in particular—created quite a sensation. Fernand Léger, an artist of this generation, seems to be directly influenced by the industrial life of today; his abstractionism perfectly adapts itself to this age of mathematical thinking.

Among the exhibits held in the Paris galleries lately, the most interesting was that of Picasso's drawings. This Greco-Latin genius is perhaps one of the most versatile artists of our day. Sometimes his manner reminds one of Ingres; other of his work is closely akin to Roman bas-reliefs, and then again, of a sudden, one will feel his Spanish temperament sharply expressing itself.

Two society celebrities have appeared on the scene of the art world in Paris, to wit: the Comtesse de Noailles, who is already a poet and novelist, and Paul Poiret, arbiter of fashions. Both are still in the ama-

teur stage. The former exhibited at Bernheim Jeune this spring. Her entire show was made up of flowers,—so many of them that it looked like a nursery! Poiret presented portraits and Mediterranean landscapes. His exhibit was held at Naudette Monthui.

Louis Chéronnet.

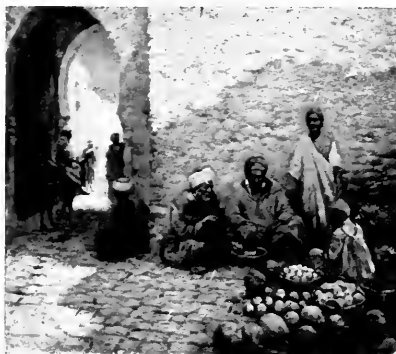


PHOTO BY GABRIEL MOULIN

"In Morocco," by Trevor Haddon, eminent British portrait painter and illustrator of books of travel, who is passing several months in San Francisco.

"OUTLINE HISTORY OF ART"

The first two volumes of a three-volume "Outline History of Art" by Joseph Pijoan, professor of Art at Pomona College, California, are just off the press.

In "An Outline History of Art," professor Pijoan has written a monumental illustrated history, authoritative and catholic, which recognizes that the field of art is not limited to a mere record of the accepted masterpieces in painting, sculpture and architecture, and which gives due place to the so-called minor arts of the great periods, and makes it clear that art

is common to all peoples and all times.

Professor Pijoan has made for the first time a succinct yet complete survey of the history of art. Beginning with the earliest dawn of man's creative spirit, he traces the growth of art down through the ages to the present. Volume I extends from primitive times through Egypt and Greece and decadent Rome. Volume II covers the manifold achievements of the Middle Ages. Volume III will trace man's creative activity from the Renaissance to modern times. Each volume contains more than fifty full-page plates, and about 800 other illustrations.

An introduction by Dr. Robert B. Harsh of the Art Institute of Chicago calls attention to the wide acceptance of the Spanish version of the "Outline." The books were first published in Spain by Salvat, at Barcelona. The translation into English is by Ralph L. Roys, research associate at Tulane University. Harper and Brothers are the publishers of the American edition.

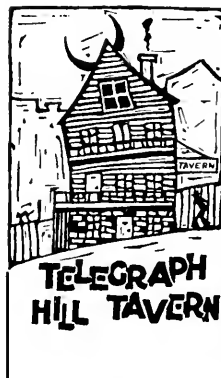
Three large canvases by Einar Petersen of Los Angeles have been used to decorate the walls of the California Mutual Building and Loan Association's office in the new Hunter-Dulin Building in San Francisco. The paintings show scenes of the gold rush days in California, and are attracting much attention and favorable comment from passers-by on historic Montgomery Street.

Edgar Walter has been appointed as instructor in sculpture at the California School of Fine Arts for the academic year 1927-28, which opens on the 15 of this month. Ruth Cravath will be his assistant and will conduct the evening classes.

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Art Pottery

By Harry Noyes Pratt

Odd, isn't it, that Californians should be so hesitant in their appreciation of the art of the potter, not only one of the oldest of the arts but possibly California's oldest art. It is an art whose creations are distinctive as those of the painter or the poet and—like the product of those artists—based upon rhythm of form and color. Yet we generally continue to look upon pottery as being purely utilitarian, and make our purchases of vases and bowls almost solely with a view to their use as containers.

Utility was, of course, far back beyond the dawn of history, pottery's reason for existence; yet civilizations far older than ours, and far more cultured, found in the crude clay a medium for a fine art expression. There is indication of a change in our attitude, for here and there throughout the state of California individuals are establishing themselves with a view toward the production of art pottery, and are putting out ware which finds acceptance in the big markets of the East

forms, retaining their lovely rhythmic lines. Unlike most of the western potters, the Walls prepare their own glazes rather than use the prepared commercial formulas. James Wall, her husband, is an expert chemist, and his glazes thereby give to the creations of the company an individuality.

In the permanent exhibit which is maintained by the Walrich Company are several pieces which are as unique, as individual and as lovely, as any painting. There is one tall vase in a dull green glaze whose sides rise in the utmost simplicity to the rounded top. In the burning, this dull glaze took on a beautiful effect of broken color, ranging from the palest gray to a dove green. Above the mat glaze of this first firing has been burned a partial overflow of dark green in a high glaze, hanging over until it resembles nothing quite so much as a blooming wistaria. The connoisseur finds in this vase true satisfaction, not alone in its beauty of form and color but in the



SOME EXAMPLES OF WALRICH POTTERY

in competition with the more famous firms.

In Berkeley, fast becoming a center of fine art expression in various lines, the Walrich Pottery Company has for several years been unassumingly establishing itself as one of California's art producers. There is no attempt here to produce the large, utilitarian ware, but only those fine pieces which have place on living-room table or window ledge as a part of the room decoration, and in their design and glaze are truly works of art.

The designing of the pieces is in charge of Gertrude Wall. She was, before her entry into ceramic art, a painter, and brings to the newer field the same sensitive touch and feeling. Most of her designs are of the utmost simplicity, never departing far from the accepted classic

"feel" of its surface to the loving touch of his fingertips.

In this same exhibit is a large vase of Grecian design in which the pure light green of the glaze has been over-run with a darker green. This irregularity of color relieves most pleasingly the cold monotony of the classic form. This, too, is a piece of unique individuality, no more to be duplicated than the finest painting.



HERE AND THERE

The twelfth annual exhibition of the California Society of Etchers will be held September 12 to 24 in San Francisco at the galleries of Vickery, Atkins & Torrey. It will include etchings, aquatints, mezzotints, lithographs and block prints by members of the society. Only original work will be exhibited. Not more than four prints may be exhibited by any one member. All work will be passed upon by a jury of active members, and one or more prizes will be awarded. Prints for the exhibition must be received by August 29.

* * *

Dorr Bothwell, who recently left San Francisco to take up her residence in San Diego, will hold classes in color design at the San Diego Academy of Fine Arts from August 15 to September 25. The instruction which she will give will be based upon the scientific principles of color as taught by Rudolph Schaeffer.

* * *

Prizes amounting to \$14,500, most of them purchase prizes, are offered by the San Antonio Art League. The highest individual prize is \$2,500, the lowest \$100. The competition closes in January, 1928. For information write to the San Antonio Art Institute, Witte Memorial Museum, San Antonio, Texas.

* * *

The Contemporary Club is the name chosen by a group of artists and literary people in Honolulu who have formed themselves into an organization for the encouragement of workers in the arts in Hawaii. Charles Eugene Banks is its president. Other charter members include Madge Tennent, Don Blanding, Roxana Weille, Susan Fountain and "Doc" Adams.

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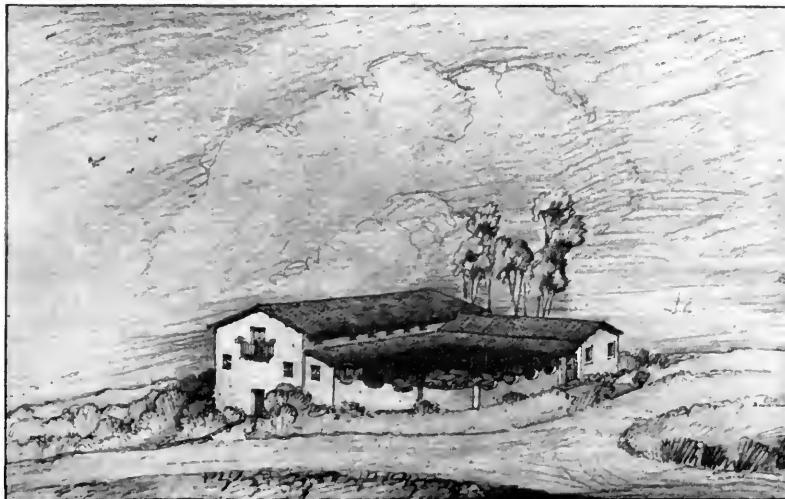
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COURTESY "LAGUNA BEACH LIFE"

ARCHITECT'S DRAWING OF NEW LAGUNA BEACH ART GALLERY

Laguna Beach to Have New Art Gallery

By Marion Munson Forrest

By this time next year it is probable that the new Laguna Beach Art Gallery, the architect's drawing of which is shown here, will have become a reality. And when it does, the city of Laguna Beach will possess an asset of which many a larger city might well be proud.

The campaign for funds with which to build the new gallery was begun last month by the Laguna Beach Art Association with a dinner and reception at St. Ann's Inn, Santa Ana. At this affair a sum of money was raised by a method which commends itself for its simplicity and effectiveness.

Each of the Laguna Beach artists sent to the Inn one or more paintings, seventy-five in all, and these were carefully hung under the direction of a committee of artists. The total value of the paintings was estimated at about \$15,000.

The dinner was held on the evening of July 14th and was attended by several hundred guests, many of them noted people, in response to 600 invitations sent to all parts of the country. The general plan of the campaign was outlined by William A. Griffith, now rounding out his second term as president of the Laguna Beach Art Association.

Other speakers urged whole-hearted support of the campaign. It was explained that the paintings on the walls of the Inn had been donated by the artists to raise money for their gallery, and that each person present who made a donation to this fund would receive one or more of them, their total value in each case not to exceed the amount of the donation. In the next hour the building fund of the Laguna Beach Art Association was increased by nearly \$4,000, and this amount was added to a nucleus of \$2,500

accumulated during past years from small gifts, membership dues and other sources.

The new gallery was designed by a Los Angeles architect, Myron Hunt, who has done much to preserve the true spirit of old Spanish-California architecture. Its exterior will have all the charm of a real hacienda of the olden days, and the interior will embody every modern idea in lighting and construction. It will be located on a cliff overlooking the sea, on property already acquired.

HOTEL CLAREMONT GALLERY CLOSES ITS DOORS AUGUST 1

The art gallery maintained for the past two years by the Hotel Claremont at Berkeley, California, is to be discontinued on the first of this month. The hotel passes at that time under new management.

Under Mr. Pratt's direction the gallery has been increasingly popular and has served to acquaint the public with many California painters hitherto but little known. In spite of its out-of-the-way location and comparative difficulty of access, there was a recorded attendance during the first year of more than 10,000 persons.

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THE CALENDAR

Note—Material for "The Calendar" should reach the office of THE ARGUS by the 20th of the month

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Fifth summer exhibition by California artists. Closes September 1.

Hotel Claremont Art Gallery—Closes its doors August 1. Hotel under new management.

CARMEL

Carmel Art Gallery—Paintings by Harold Knott and J. Vennerstrom Cannon.

DEL MONTE

Hotel Del Monte Gallery—A group of the latest paintings of E. Charlton Fortune.

HOLLYWOOD

Hollywood Chamber of Commerce—Works by artists of Hollywood.
Kant's Hollywoodland Gallery—General exhibition of paintings.

Montmartre Café—Exhibition by Painters' and Sculptors' Club.

The Print Rooms—Special exhibit of etchings by Childe Hassam, N. A.

LAGUNA BEACH

Laguna Beach Art Gallery—Prize show, opens August 1, under auspices of the Laguna Beach Art Association.

LOS ANGELES

Ainslie Galleries, Barker Brothers—Paintings of dogs by Edmund Osthaus; other paintings by California and eastern artists.

Artland Club—Paintings by William L. Judson, and by artist members of the club.

Biltmore Salon—Paintings by members of the Art League of Santa Barbara; exhibit of etchings and woodblocks by eight western artists.

Cannell & Chaffin—Etchings by Frank Brangwyn. Paintings by N. A.'s; selected bronzes.

Los Angeles Museum, Exposition Park—Exhibition of paintings by "The Eight." Sculpture by George Stanley; monotypes by William H. Clapp; Czecho-Slovakian etchings; annual exhibition by students of Otis Art Institute; paintings from the museum's permanent collection.

Newhouse Galleries—Memorial exhibition of paintings by William M. Chase.

Southby Salon—Paintings by George De-mont Otis; general exhibition of paintings.

Stendahl Galleries—Paintings by Charles Reiffel and Theodore Morgan; portraits by Leon Gordon.

University of California at Los Angeles—Traveling exhibit of fifty prints selected by the American Institute of Graphic Arts.

Wilshire Art Galleries—General exhibition of paintings.

MONROVIA

Stone International Galleries—General exhibit of paintings.

OAKLAND

Mills College Art Gallery—Paintings by California artists.

Oakland Art Gallery—To August 15: Paintings by Western Women Artists. Walrich pottery.

PALO ALTO

Palo Alto Art Club—No exhibit this month.

Stanford Art Gallery—Permanent collection of paintings.

PASADENA

The Gearharts—Woodblocks and etchings.

Grace Nicholson Galleries—Special exhibit of oriental fabrics; no-masks from Japan; dance masks from Java; Chinese and Oriental fabrics and Tibetan paintings. Persian Art Center exhibit; paintings by Aaron Kilpatrick.

Pasadena Art Institute—Paintings by Pasadena Society of Artists, and by Wallace De Wolfe; oils and water colors from the collection of Mrs. H. A. Everett.

Pasadena Public Library—Prints from Printmakers of California.

SACRAMENTO

Crocker Art Gallery—Permanent collection of paintings; Californiana.

SAN DIEGO

Fine Arts Gallery of San Diego—Until

August 31: Second annual exhibition of southern California artists; includes large group from Club Beaux Arts, San Francisco. The graphic art of Diego Rivera; designs for murals by this Mexican artist. Prints by "Pop" Hart.

La Jolla Public Library—Exhibition of 24 paintings by Alfred Mitchell.

Little Gallery—Monotypes by Sherman Trease.

SAN FRANCISCO

Beaux Arts Galerie—Office opens August 8 to arrange dates for one-man shows during coming season. September 1 to 30: Group show by all artists members of the Club Beaux Arts. October 1 to 15: One-man show by Rinaldo Cuneo. October 17 to 31: One-man show by E. Charlton Fortune. First lecture of the season will be on Tuesday, September 6, at 2:30 p.m., by Dr. Phyllis Ackerman, on "Some Esthetic Problems of Modern Art." First reception, Monday evening, September 26.

California Palace of the Legion of Honor—Textiles, costumes and other art objects from the collections of the late Mrs. Phoebe Apperson Hearst. Archer M. Huntington collection of period French furniture. Albert M. Bender collection of Chinese and Korean art objects.

California School of Fine Arts—Selection of fac-simile reproductions of works of early and modern European masters, from folios recently purchased in France and Germany for Anne Bremer Memorial Library. Also reproductions of Japanese prints and textile designs. First time on public display.

De Young Memorial Museum—Paintings and statuary by American and European artists.

East-West Gallery of Fine Arts, Women's Building, 609 Sutter Street—New gallery. Opens August 6, with an exhibition of paintings by Nordfeldt, Jonson, Dabburg, Bakos, Nash and Thompson. Exhibit remains until September 3.

S. & G. Gump Co.—Exhibition of modern mezzotints. General exhibition of paintings.

Modern Gallery—Informal exhibition of paintings and drawings. Fall season opens September 5.

Paul Elder Gallery—Exhibition of paintings by California artists.

Telegraph Hill Tavern—August 1 to 15: Monotypes by Edith K. Stelman. August 15 to 31: Drawings by Clare Turlay; wood blocks and linoleum blocks by Carl Sawwelle.

Vickery, Atkins & Torrey—September 12 to 24: Twelfth annual exhibition of the California Society of Etchers.

Worden Gallery—Paintings by California artists.

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WASHINGTON

SEATTLE

Henry Art Gallery, University of Washington—Until August 15: Dr. Ali Kuli Khan's collection of Persian fine arts. August 15 to September 1: Woodblocks by Gordon Craig.

HAWAII

Honolulu Academy of Fine Arts—Permanent collection of Oriental and Polynesian art. Paintings by Honolulu artists.

MINIATURES BY YORESKA

In our age of strenuous life, miniatures seem an art of the past. The fineness of touch, the delicate handling, the minute details which have to be worked out so carefully, have in general no appeal to the artist of today. There are only a few who still enjoy painting with tiny brushes on tiny bits of enamel or ivory.

Marian Yoreska, a San Francisco artist, shows such an inclination. At the Telegraph Hill Tavern, overlooking San Francisco Bay, there is an exhibit of ten or twelve of her miniatures, all of them truly beautiful. One, of the metal craftsman Ward Montague, is as finely painted as it is sensitively rendered. Miniatures done recently by this artist include several for Mrs. Walter E. Buck and one for Mrs. Harold Law, both of San Francisco.

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A Journal of Art Criticism

PUBLISHED MONTHLY IN SAN FRANCISCO

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

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A CENTER of SPANISH ART in the NEW WORLD

By Reginald Poland, Director of the Fine Arts Gallery of San Diego

The fine Arts Gallery of San Diego has as one of its principal policies the development of a representative collection of Spanish art. The painting of Spain is most delightful, never having "gone to seed"—always intriguing, with something elusive about it, and always progressing slowly but surely ever since the appearance of El Greco.

It has been said that the soul of Spain is best visualized through her painting. The work of her artists has been called naturalistic, objective, striking in values, colorful and striving for effects with rather theatrical but masculine methods. The Spanish type itself has been held responsible for this, a type that is at once of stern and genial attitude, with a primitive but highly cultivated mind. It reveals a morbid prescience of death with, however, a youthful, unconquerable spirit that has never actually said die but has kept the line of tradition unbroken, rising ever higher from what has often appeared to be the darkest doom.

The character of the painting in Spain has also been attributed to the positive character of the Spanish

terrain, now rugged, rocky and arid, now blossoming like the paradise of one's dreams; in winter so cold that guards have been frozen to death in

man." Because the church, the crown and the army have been so dominant there, no doubt art, the interpretation of a people's ideals or ideas, has also responded to such prevalent forces.

The earliest Spanish painting that has been acquired by the Fine Arts Gallery of San Diego dates from the XVIth Century, when first a definitely formed and individual "school" had been evolved from eclectic and timorous beginnings. From this period we have a "Patent of Nobility" conferred by Philip II in the form of a beautifully polychromed illuminated manuscript and an enamel with the pictured "Kiss of Judas." It is interesting to note in the latter the loveliest blue, rich, vibrant, effulgent, like the glowing blues found in a XVIIth Century madonna by Zurbaran, or in a Basque fisherman theme by the living Ramon de Zubiaurre.

From the heyday of Spanish world power come the two great masterpieces, "St. Francis of Assisi," by El Greco, and "Isabella, Third Wife of Philip II," by Coello. The former exhibits the un-

(Continued on page 2)



"ISABELLA DI FRANCIA, third wife of Philip II of Spain," by Alonzo Sanchez Coello. Given to the Fine Arts Society of San Diego, August, 1927, by the Misses Amy, Annie and Irene Putnam.

their very tracks, and in summer stricken by that hot humid atmosphere whose air is "so gentle it will not snuff a candle yet so overpowering that it will kill the strongest

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Vol. I September, 1927 No. 6

A MILESTONE

When a new monthly publication has survived for six issues its lease on life is held to be assured. To this bit of publishing philosophy we invite the attention of those who read these lines. We are still young but, according to Sonia Wolfson, art critic of "California Graphic" (published in Los Angeles), "each succeeding issue has built a firm foundation for the respect and eagerness with which this alert publication is greeted by artist and layman alike." So we feel encouraged to keep on, fortified in our resolution by a growing list of subscribers and advertisers.

By going through our letter files we could assemble a really impressive collection of compliments and expressions of good will—and from people whose expressions of good will amount to something, too; but we prefer to spare our readers, believing that most of them are the sort of people who would rather form their own opinions of us.

We are not insensible, however, to the kind words of our friends, including those of the press, and we wish to thank them, as well as our loyal subscribers and advertisers who have shared with us the perils of launching a journal of art. Most of all do we wish to thank those who have contributed articles and news with no other reward than the satisfaction of doing it "for the good of the cause." These contributors, to date, include the following: Dr. Phyllis Ackerman, Josephine M. Blanch, Ray Boynton, Louis Chéronnet, Maynard Dixon, Gabriele Eckehard, Marion Munson Forrest, Gene Hailey, Dr. Alexander Kaun,* Peter Krasnow, Beatrix de Lack Kromback, Arthur Millier, Frank M. Moore, Gottardo Piazoni, Reginald Poland, Howard Putzel,

* Next month: "The Art of Nicholas Roerich," by Dr. Alexander Kaun.

Carl Schnier, Ralph Stackpole and Edgar Walter.

It may be proper to remark here that "The Argus" has no angel, no magic source of funds. And we are not in the pay of the United States or Soviet Russia, as was confidently assumed by one individual who walked into our office not long ago. His mistake was no doubt due to the fact that every issue of "The Argus" has reproduced one or more examples of modern art, and modern art, in many minds, is inevitably associated with "Bolshevism."

The aim of "The Argus," quite simply, is to stimulate creation and appreciation of art in the western part of the United States of America, and the Pacific Coast in particular, and to present a reliable record of the progress of art in this region. It has no ulterior motive whatsoever. If it takes cognizance of modern art it does so out of a desire to move forward with the times. Nor does this mean that it wishes to turn its back upon what is true and beautiful in the art of the past. Our platform, in short, is one of catholicity and open-mindedness toward the art of all ages and countries, particularly toward the art of the age in which we are now living, our feeling being that the time to encourage artists is when they are living.

N. H. P.

A CENTER OF SPANISH ART IN THE NEW WORLD

(Continued from page 1)

popular but very individual, ecstatic, monastic and mystic spirit of "chivalrous" Spain. The latter, which is San Diego's latest acquisition, interprets not only the brilliance and dignity of the sitter and her court, but also that "proper painting"

which pleased both Philip and his people.

Even when we jump from this early art to the modern, we find the same traditions and quality, whether it be the pearl-grey and rose-violet "Antonia, la Gallega" by Zuloaga, the warm and sunny "Girl in White" by Sorolla, or the expressive and richly toned Basque peasants by the deaf-mute brothers de Zubiaurre. All of these pictures you will find in the Fine Arts Society's permanent collection.

Zuloaga expresses dramatically and decoratively with rich colors like a less emotional Goya, but less subtle than the all-satisfying Velasquez,—yet more modern than either. Sorolla retains the objective realism of Ribera or, even more, Murillo, intensifying the conservative impressionism of Velasquez, fairly saturating everything in sunshine! Valentin de Zubiaurre, in his sure modelling of form, as in the picturesque "Grandparents" at San Diego, is like such early still-life artists as Esteban March, at times like Murillo or youthful Velasquez when they painted their genre of the kitchen, with water-carriers, the cook frying eggs or boys enjoying choice morsels of fruit. Valentin exhibits more plastic figures but envelops them in a more harmonizing tone, vibrant and appealing in color and atmosphere. Ramon de Zubiaurre, with his simpler planes and masses of decorative color, has something of that strange, weird spirit, almost Flemish, which appeared in the monastic picture of that Spanish Fra Angelican recluse, Zurbaran. Ramon, at best is much more interested in the esthetic, using more daring colors for decorative and emotional effect as well as to suggest "local" tones or even temperature. With the modern Goya, Solana, and with Anglada, whose gorgeous painting of lustrous texture connects the East with the West, Ramon forms a triumvirate of the leading modern painters in Spain.



FRESHENING BREEZES

COURTESY STENDAHL GALLERIES
WILLIAM WENDT, N. A.



ACROSS THE PLAINS

B. J. O. NORDFELDT

East-West Gallery's First Exhibit

By Howard Putzel

The opening of a new gallery is always concomitant with some manifestation denoting a community's increased interest in art. Whether or not the interest will prove merely temporary depends greatly upon the quality of the work shown. The large attendance at an opening exhibition is fostered as much by human curiosity as it is by the public's desire genuinely to enjoy works of art. And when a gallery proposes to devote itself mainly to the works of living artists, the public, accustomed as it is to revering only what is guaranteed by time to represent true genius, often balks. It is rather apt to look askance at any expression which so much as hints at a new spirit in art. This is true not only of our own time; it was equally true in the time of Courbet.

So that the East-West Gallery, opened last month in San Francisco, in devoting itself to the exhibition of whatever seems vital, regardless of "isms," in the art expression of today, is setting itself no mean task. Upon the result will hang the decision whether San Francisco can really boast an art-loving public or whether art is here an enjoyment for the few.

At the time of writing this, the East-West Gallery is showing the finest group of western paintings that I have ever seen. They are the work of Jozef G. Bakos, Andrew Dasburg, Willard Nash, Raymond Jonson, B. J. O. Nordfeldt and

John E. Thompson, of Santa Fe, New Mexico.

Bakos is least successful in his larger canvases. "Rain and Sunshine" is too thickly spread with dramatic sentiment, and the richness of color in "Telaya Peak" seems a sort of unhappy inebriation. "The Red Roof" is in better taste, and "Cactus" is a beautiful spot of singing color.

Andrew Dasburg's "New Mexico" is one of the finest landscapes in the exhibition. Organized with exceedingly skillful simplicity, in warm tones, it conveys the sense of truthfully representing the essential character of the region portrayed.

The same is true of Raymond Jonson's "Aqueduct," a result achieved, however, with a technique entirely different. Here the color is quieter and the simplification bolder. In his other pictures Jonson devotes himself to fantasy based on natural forms. Most of these conceptions seem to invade the realm of the theater; one feels as though some sort of a performance should be going on in front of them. However, the painting called "Spring" is altogether superior. It is an imaginative and powerfully rhythmical organization painted smoothly in glowing colors,—a song for the eye.

Willard Nash's two pictures of the "Penitente" ritual are beautifully composed and exquisitely sensitive as to color; the dramatic nature of the subject matter is

presented with a reticent sincerity that adds considerably to its effectiveness.

The street scene by Nordfeldt gives a fine impression of locale, and his painting is very skillful also. It is the unforced, easy skill that keeps one from tiring of pictures like this. "Toothless Old Man" indicates the artist's sympathetic character insight and also a great deal more. It is a very interesting and successful treatment of light. Somehow I rebelled against the compositional "jazz" in "Mañana." To me this seems a beautiful painting gone wrong. Which is, of course, a purely personal reaction.

John E. Thompson's landscape lacks definite character, although there are some entertaining simplifications, particularly the leaf forms, which are reminiscent of certain early American paintings.

To those interested, a tour of the closets reveals quite a gold mine. Here one may find Nash's "Dancers," a rhythmic conception with the same primitive feeling that one finds in his "penitente" paintings. I am told that the reason for not hanging this picture is that, since both figures are entirely nude, one of those sensitive persons who regard as immoral all art which they cannot understand might, on the grounds of nudity, misrepresent this objection and cause a repetition of the shameful controversy which occurred in Oakland last season.

The closets also conceal another fine New Mexico landscape by Dasburg and a beautiful still life by Bakos.

And those who ask are shown the splendid lithographic crayon drawings of Raymond Jonson. These are well worth seeing, as they are strongly consistent in feeling with his landscape painting. In the same portfolio are Bakos's four brilliant water colors, which are so fine that I am tempted to think of him in future as being primarily a water colorist. Several etchings by Willard Nash are there also, and although most of these are conceived in a manner that seems better suited to lithography, several are exceedingly vital, particularly the figure study and "Ploughing."

Exhibitions of this caliber can prove stimulating not only to art appreciation in San Francisco but also to the local artists themselves.

The Marin County Art Association held its third annual exhibit in conjunction with the Marin County Fair at Novato, Calif., August 26 to 28. Prizes were awarded as follows: Painting—First, Amy Flemming; second, Leland Hyde; honorable mention to Emelie W. Winn and Isabel Percy West. Drawing—First, Preston McCrossen. Woodblocks and linoleum cuts—honorable mention to W. F. Rauschnabel and James West. Metal work—Honorable mention to Jack Clausen and Minnie E. Seymour. The judges were Gottardo Piazzoni, E. Spencer Macky and H. Oliver Albright.

HERE AND THERE

More than fifty artists will be represented in the annual exhibit of paintings to be held in connection with the California State Fair at Sacramento from the 3rd to the 10th of this month. Canvases for the exhibit have been accepted only through invitation this year, it is stated by Mrs. Jane Amundsen, superintendent of the art gallery. The judges are Charles S. James, head of the art department of S. & G. Gump Co., San Francisco, and Ralph Morris, assistant director of the Fine Arts Gallery of San Diego. There will be \$500 in prizes, with four each to conservative, moderate, radical and decorative art. There will also be a popular award to the picture receiving the highest vote of the visitors.

* * *

The fall session of the California School of Fine Arts began on Monday, August 15, with pupils from practically every state in the Union and from many foreign countries. This is the school's second year in its splendid new quarters at Chestnut and Jones Streets, and its thirty-fifth since it became affiliated with the University of California. It was founded fifty-four years ago by the San Francisco Art Association. Lee F. Randolph, director of the school, who conducted the classes in landscapes and figure painting at the summer sessions of Brigham Young University, Provo, Utah, returned to San Francisco in time to welcome the new students upon their registration.

* * *

The National Safety Council announces a poster competition for "Accident Prevention" drawings, open to all artists. The first prize is \$500; second, \$300; third, \$200, with ten honorable mentions. Entries should be sent before November 1 to the Poster Competition Secretary, National Safety Council, 108 East Ohio St., Chicago. The drawings must be in black and white only.

* * *

The Cornish School, Seattle, has just established the Cornish Metropolitan Art Center. At present it is occupied by an exhibit of fine commercial and advertising art, the work of Ruth Krepes and others under the direction of Walter O. Reese, head of the art department of the school.

* * *

The corridor leading to the Room of the Dons at the Mark Hopkins Hotel in San Francisco is to have a permanent showing of paintings, by arrangement with the Beaux Arts Galerie and under the direction of Charles Peter Weeks and Beatrice Judd Ryan. Artists whose works are being shown there this month include Rowena Meeks Abdy, H. O. Albright, Rinaldo Cunco, Maynard Dixon, E. Spencer Macky and Frank Van Sloun.

The settings and costumes for this season's productions of the Players' Guild of San Francisco will be under the supervision of Junius Cravens, who has been appointed scenic and technical director of the Guild. Before coming to San Francisco from New York two years ago, Cravens designed the settings and costumes for a number of Broadway successes, and he did the settings for the Bohemian Club's Grove Play, "Truth," a year ago. The appointment of Cravens was announced by Stanley W. MacLewee, manager of the Players' Guild. Reginald Travers is entering upon his sixteenth season as director of the organization.

* * *

With a return to something like their old-time spirit of enthusiasm, the artists of Carmel, California, have organized the Carmel Art Association. The officers are: Pedro J. Lemos, president; Henry F. Dickinson, first vice-president; J. M. Culbertson, second vice-president; Ida M. Curtis, secretary; W. Sievert Smit, treasurer; Jo Mora and George Seideneck, directors. Two more directors are to be added. Later on, the association plans to build a gallery where permanent exhibits may be held.

* * *

Cadwallader Washburn, California painter and etcher, has transferred his residence from Morro Bay to Lone Pine.

* * *

The illustrations for Ludwig Lewishohn's newest book, "Here are People," have been made by Howard Simon, a young artist who has come to San Francisco to live after several years in Paris and New York.

* * *

The new quarters of the California Art Club on Olive Hill, Los Angeles, were officially opened August 31. A special exhibition of paintings by members of the club was hung for the occasion. The club's new home is the gift of Miss Aline Barnsdall. Mrs. Mildred Farley McLouth has been appointed curator of it. She was for two years assistant curator of the Los Angeles Museum of Science, History and Art.

* * *

During September the Stanford University Art Gallery is displaying two interesting exhibits. One of these is a collection of block prints by Helen Hyde. The second exhibition has been loaned to the gallery by the Hoover War Library and consists of war posters collected by Herbert Hoover during his reconstruction work in Europe.

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ART SEEN IN PARIS POSTERS

By Louis Chéronnet

Let us abandon the salons and art galleries for a while and take a walk through the Paris streets. There we find a permanent and always renewed exhibit of art. Since the war, some of the large French advertising concerns have made a special effort to turn the outdoor poster into a true work of art. They have tried to bring it to be a powerful expression of our modern life. I know at least twelve artists who, with the support of these agencies, are waging a good fight against the Beotians of commerce and the indifference of the public. Among those valiant artists, Cassandre and Loupot are considered the masters of the French poster.

Cassandre became known over night, in 1923, when his poster of "Le Bucheron" appeared on the walls of Paris. It was a huge composition based on a geometrical design,—simple masses composed in diagonals on a background of yellow and black.

This was the first serious attempt to turn the poster into an element of decoration for the street. Cassandre was trying to raise the poster to the rank of a mural painting, and this without losing sight of its commercial function. Since that big sign of "Le Bucheron," Cassandre has created many a beautiful piece of decoration for the street.

Loupot, the other young master of the Parisian poster, is very different in style from Cassandre. While the former builds monumental designs, huge and simple masses, the latter, who is a poet, uses stylized forms, and his work reminds one of the Italian painting of the Renaissance, or at times of Persian miniatures. He favors pastel tints, and he always prefers the shade to the color itself. And he is impatient of narrow formulas. Delicate, elegant, he yet manages to turn his delicate tones into sumptuous arrangements.

It is thus that Cassandre and Loupot, artists in the truest sense of the word, have been drawing the attention of the French public for the past few years to such miscellaneous articles as automobiles, oils, cigarettes, furniture, lingerie, shoes, summer resorts and so on.

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PHOTO BY GABRIEL MOULIN

STILL-LIFE

FRANK W. BENSON, N. A.

This superb oil painting was presented last month to the California Palace of the Legion of Honor, San Francisco, through the efforts of three members of the National Academy of Design, Charles C. Curran, George Gardner Symons and Frank Ballard Williams. It was purchased with funds from the estate of the late Henry W. Ranger, painter and art critic, who established a trust for the purpose of encouraging American artists' works in museums. Benson has worked and taught in Boston for many years. He is one of the group of "Ten American Painters."

**TWO IMPORTANT EXHIBITS AT
THE LEGION OF HONOR PALACE**

Two unusually fine exhibitions are opening on the first of this month at the California Palace of the Legion of Honor in Lincoln Park, San Francisco. Both of them will continue for two months, it is announced by Dr. Cornelia B. Sage Quinton, director. One of them is the great Italian Renaissance collection owned by Carl W. Hamilton of New York, and secured for the Legion of Honor Palace through the efforts of Herbert Fleishacker, chairman of its board. The other is a large group of paintings and sculpture by modern artists, one of the best that has been shown in the United States.

The Hamilton collection includes, in addition to Italian Renaissance furniture, majolica vases, textiles and other objects, paintings by such noted masters as Botticelli, Perugino, Fra Lippo Lippi, Domenico Veneziano, Bernardino di Conti and Piero della Francesca. An idea of the value of the Hamilton collection may be gained from the fact that it is insured for \$3,000,000.

The modern exhibition will occupy two of the largest galleries at the Palace. It is composed of works by Maurice Sterne, Walter Ufer, Eugene Speicher, Max Kuehne, F. Luis Mora, Fernando Amoroso, Ferruccio Ferrazzi, Adolfo Wildt and Arturo Dazzi, in addition to works by Austrian, Russian, Bohemian, Jugo-Slavian and other Italian and American artists. The American showing includes representatives from both continents.

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ONE-MAN SHOW BY DON WORKS OPENS MODERN GALLERY SEASON

By Gene Hailey

When all the critical things are said and done, the only measure that the on-looker can use to test the worth of an artist's ability is: "Does he grow?" "Has he progressed since his last exhibit?" Herein lies one great value of an annual exhibition to the artist as well as his audience.

A pre-view of the material collected in the studio of Don Works for the first one-man show of the fall season, in the Modern Gallery, San Francisco, tells a fine story. Young Works has taken a sure step over the line from student effort to serious esthetic re-search. He gives his daytime to the valuable discipline of architecture and his playtime to painting. The avocation becomes, with him, a sacred rite.

Works will show water-color sketches and drawings fresh from his portfolio, a group of decorative oil paintings and a fresco design. In all of these he walks deliberately and safely through the congested traffic of modern art. He is too young to remember the horse and buggy days of art. The experiments and escapades of modern masters he accepts or rejects in his own way. Neither does he bow too low to the big parade of Archaic and European art, nor follow the ruthless radical and exotic art. He has worked freely and quite unspoiled by unproven fashions in the art world. He presents a healthy apperception all his own.

Works' exhibit promises no fanatical devotion to formulas and theories. He does not pretend to produce pretty easel pictures. With healthy notes of color he reduces to their pictorial elements the mountains and trees of the High Sierra, as well as the city sky-line and industrial forms. His scintillating color is well governed and his compositions are organized with a gravity and a balance that convinces even those skeptical ones who mistrust the right to happiness in the young art of today.

Ray Boynton, artist, and Ralph Stackpole, sculptor, are putting the finishing touches on some work they have been doing to decorate the patio of the country home of Col. C. E. S. Wood at Los Gatos, Calif. Boynton's part of the work is a mural done by the encaustic method of burning in the colors with a blowtorch. Some of the colors are made from crushed semi-precious stones. This mural is one of the first in California to decorate an outside wall.

Lucien Labaudt, artist and arbiter of fashion, who has been spending the summer in Paris, is on his way back to San Francisco and writes that he has done a great deal of work while in the French capital. He is bringing home four large paintings and valuable and interesting material on current activities of art in Paris.



LANDSCAPE

PHOTO BY GABRIEL MOULIN

OTIS OLDFIELD

Otis Oldfield, recently returned to San Francisco from a vacation spent in the Owens River Valley in Southern California, brought back with him a collection of fifteen paintings, all of them done out-of-doors. These canvases, which are to be exhibited during the coming season, mark another step in the evolution of this artist.

In these examples of his latest work, Oldfield has achieved a beautiful simplicity of color. In most of them he has used no more than three fundamental colors, and no tone is mixed more than twice. The oppositions at which he has arrived are excellent.

September 1 is the date of the first of this season's Berkeley League of Fine Arts lectures on the history and appreciation of art. The course, given by Mrs. Jessie Fremont G. Herring, director of the League, is in three series of ten lectures.

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BERLIN LETTER

Recently all Germany, and with her the whole of the art world, celebrated the 80th birthday of the greatest living German painter, Max Liebermann. Max Liebermann descends from a Berlin family, and many anecdotes are in circulation about him—some true, others invented—that characterize him as a real Berlin child.

The Academy of Arts has opened a large display showing Liebermann as a painter in his various creative periods. Liebermann is the greatest German impressionist. He studied many years in Paris and brought with him from there suggestions from the works of Manet, Monet, Renoir and the rest of the circle of impressionists of that time. He became one of the most prominent representatives of "plein-air" painting and even to-day the pictures of this cottage garden painted by this octogenarian surprise one through their striking reproduction of the atmospheric.

Liebermann, a pathfinder in his artistic line in Germany, was combated by many enemies. Now it is recognized that his genius has fertilized the oncoming generations of German painters. By such a chronological exhibition as is now to be seen in the Academy of Arts we can follow, in the most interesting way, what has been of special interest to the artist in his various creative periods. It is not so much the particular picture that at first sight interests, as the progressive development of such an important and intelligent artist, which we are enabled to follow exactly. In his youth he often painted large compositions and genre pictures; later on it interested him for many years to reproduce the silvery atmosphere of the North Sea shores, on which he spent many summer days. Then, again, he would absorb himself in the most loving way in the human face, and he created during this time especially wonderful portraits with striking comprehension of the subject combined with magnificent colorative finesse.

Max Liebermann enjoys an international reputation. In nearly all large galleries his works are to be seen. Years ago Italy obtained a self-portrait of the artist for the self-portraits collection of the Uffizi Museum in Florence, in this way showing the artist the greatest honor that a living painter can be given.

* * *

Many of those who visited Germany this summer directed their steps to a small town which generally boasts few attractions: Magdeburg. They were drawn there to see a large and representative exhibition of theatrical science combined with its business methods. The architect, Bruno Taut, created for the occasion exhibition grounds which in their simplicity and beauty of proportion, and in their choice of material, were among the most excel-

lent schemes of modern architecture which have been created in recent years in Germany.

For the visitor not versed in theater technique, the historical section was of the greatest interest. From the beginnings of the ancient theaters, as shown in vase-paintings, terra cotta figures and other objects brought to light by excavation, there was shown the development of the theatrical art to the new ideals of the most modern Russian regisseurs. Manuscripts, portraits, costumes—theatrical requisites of all kinds—were there in bewildering array. The biggest attraction of this section was an especially constructed stage upon which were reproduced the decorations used when Schiller's "Die Rauber" was given for the first time at the Stadttheater in Mannheim.

Large halls were converted into small boxes where sample works of the large German stages could be seen and compared. A special little cabinet was dedicated to the memory of Ludwig Barnay, a very great German actor of the second half of the 19th Century, who was the founder of the Association of German Stage People.

The large attendance at this exposition proved that the sponsors of it, and those who directed it, knew what they were about.

Gabriele Eckehard.



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THE CALENDAR

Note—Material for "The Calendar" is welcome. It should reach the office of THE ARGUS by the 20th of the month.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Series of one-man shows during September by members of the League. Thursday morning lectures on history and appreciation of art begin September 1.

CARMEL

Carmel Art Gallery—Paintings by California artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by E. Charlton Fortune and other California artists.

HOLLYWOOD

Hollywood Book Store—Etchings and woodblock prints by Franz Geritz.

Hollywood Chamber of Commerce—Works by artists of Hollywood.

Kanst's Hollywoodland Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and lithographs.

LAGUNA BEACH

Laguna Beach Art Gallery—Prize show, under auspices of the Laguna Beach Art Association.

LOS ANGELES

Ainslie Galleries, Barker Brothers—General exhibition of paintings.

Artists' Melting Pot—Until Sept. 15: Paintings by Albert Mow.

Artland Club—Paintings by artist members of the club.

Biltmore Salon—General exhibition by western painters.

Cannel & Chaffin—Etchings by Troy Kinney and Warren Davies.

Kosloff Art Galleries—Paintings by Chrenoff.

Los Angeles Museum, Exposition Park—Paintings by "The Eight." Etchings by Seymour Haden. Sketches by Thomas L. Hunt. Color etchings and woodblocks.

Newhouse Galleries—Memorial exhibition of paintings by William M. Chase.

Southby Salon—Paintings by George De-mont Otis; general exhibition of paintings.

Stendahl Galleries—Portraits by Leon Gordon. Paintings by Thomas Moran, Tom Hill, Charles M. Russell.

MONROVIA

Stone International Galleries—General exhibit of paintings. (Open Sundays.)

OAKLAND

Mills College Art Gallery—Paintings by California artists.

Oakland Art Gallery, Municipal Auditorium—Sept. 1 to 15: Oils by Vernon Jay Morse and Paul A. Schmitt. Pencil sketches and etchings by Harry A. Schary.

Sept. 17 to Oct. 4: Oils, water colors and etchings by Gene Kloss. Oct. 4 to Nov. 4: Exhibition of modern French and American art.

PALO ALTO

Stanford University Art Gallery—Colored block prints by Helen Hyde. War posters loaned by Hoover War Library.

PASADENA

The Gearharts—Woodblocks and etchings.

Huntington Library and Art Gallery—Permanent collection of paintings by American and European masters.

Grace Nicholson Galleries—Persian Art Center exhibit. Paintings by Aaron Kilpatrick.

Pasadena Art Institute—Paintings from the collection of Mrs. H. A. Everett.

Pasadena Public Library—Paintings by Pasadena artists.

SACRAMENTO

California State Fair—Sept. 3 to 10: Annual exhibition of paintings by California artists.

Crocker Art Gallery—Permanent collection of paintings.

SAN DIEGO

Fine Arts Gallery of San Diego—Until Sept. 30: Painting and sculpture by living French and American artists including Maillol, Maurice Sterne, Rockwell Kent, Davies, Pach, Laurencin, Dusy, Vlaminck, Signac, Tomayo, Dehn, Zorach, Hartley, Gunso, Maurer, Maltucka, Feine and others.

SAN FRANCISCO

Beaux Arts Galerie—September 1 to 30: Group show by all artist members of the Club Beaux Arts. Oct. 1 to 15: One-man show by Rinaldo Cuneo. Oct. 17 to 31: One-man show by E. Charlton Fortune. First lecture of the season will be on Tuesday, Sept. 6, at 2:30, by Dr. Phyllis Ackerman, on "Some Esthetic Problems of Modern Art." First reception, Monday evening, Sept. 26. Loan exhibit by artist members of Club Beaux Arts at Hotel Mark Hopkins.

California Little Gallery—Murals by H. Nelson Poole. Paintings on fabrics, and various designs suitable for wall decorations.

California Palace of the Legion of Honor—Carl Hamilton collection of Italian Renaissance art objects, including paintings by Botticelli, Perugino, Fra Lippo Lippi, Domenico Veneziano, Bernardino di Conti and Piero della Francesca. Large exhibition of work by modern artists of Europe and America. Both exhibits Sept. 1 to Oct. 31.

California School of Fine Arts—Paintings by Nikolai Nedashkovsky. Selection of facsimile reproductions of works of early and modern European masters from folios recently purchased in France and Germany for the Anne Bremer Memorial Library.

De Young Memorial Museum—Paintings and statuary by American and European artists.

Paul Elder Gallery—Group exhibit by four etchers, three American—Sears Gallagher, W. H. W. Bicknell and Caroline Armington, and one Frenchman—J. Frehaut. Sixty prints in all.

S. & G. Gump Co.—Starting Sept. 19: Exhibition of portraits by Ossip de Perelma.

Modern Gallery—Fall season opens Tuesday evening, Sept. 6, with a group show by six new members of the gallery: Matthew Barnes, Adaline Kent, Robert Howard, Marian Simpson, John Stump and Florence Alston Swift. Sept. 19 to 30: Oils, water colors and pencil sketches by Don Works.

Schwabacher-Frey Gallery—Until Sept. 10: Pencil sketches and water colors of the High Sierra by Kenneth L. Callahan.

Telegraph Hill Tavern—Decorative designs by Elwood Dekker.

Vickery, Atkins & Torrey—September 12 to 24: Twelfth annual exhibition of the California Society of Etchers.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

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Portland Art Museum—Sept. 3 to 21: Exhibition of paintings by Oregon artists.

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THE ARGUS

A Journal of Art Criticism

PUBLISHED MONTHLY IN SAN FRANCISCO

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

628 Montgomery Street
Davenport 9744



SAINTLY GUESTS

PHOTO BY PETER A. JULEY & SON
NICHOLAS ROERICH

THE ART OF NICOLAS ROERICH

By Alexander Kaun

Nicholas Roerich belongs to those artists whose growth never stops. For thirty years his work has shown a never abating energy and, despite a widening recognition, no sign of acquiescence—of having arrived. His abundant activity has been a dynamic evolutionary process, with each period marking an advance over the preceding one, and constituting a pledge for a never ending chain of surpassing stages in the future.

The evolution of Roerich has been both horizontal and vertical; his vision has both expanded and deepened. His tireless quest has been multiple and variegated, proving equally fruitful in his archaeological researches (Stone Age and Pagan Russia), in his legendary and historic lore of Russia, India, Scandinavia, in his broad decorative activity, from murals to scenery

for opera and ballet, in his land and seascapes of such diverse places as northern Europe, Italy, New Mexico or the coast of Maine. As teacher, organizer, and writer, Roerich sought further expression for his simple and ever maturing faith in the need of beauty in life as a ubiquitous and all-pervading factor. In his effort at uniting the world under the banner of this faith, he has become a truly international artist. In California alone there are about two score of his canvases, while New York has a Roerich Museum containing nearly five hundred of his works on permanent exhibition.

Slav and Viking by his ancestry, Roerich is a "true Russian," in the sense in which Dostoyevsky uses this phrase, namely in the universality of his mind. In our age of division and disunion, spiritual as

well as material, the harmonious realm of Roerich rises as a world apart, new yet hoary, strangely fantastic yet uncannily familiar, as though we knew it in some prenatal existence, or visualized it in a dream. In this world of Roerich, differences of time, country and race appear as variations of one theme, concordant in their divergence, permeated with a mutuality of purpose. A universal symphony is felt through the vast expanse of Roerich's canvases. From times primordial to our day of submarines and radio, Roerich rings a note of cosmic unity and pantheistic concord.

Roerich's indefatigable pilgrimage in quest of harmony and beauty has lately brought him to the top of the world, literally. He has been scaling the Hima-

(Continued on page 2)

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Vol. II October, 1927 No. 1

WHO IS AN ART CRITIC?

Speaking at the first open house meet-
ing of the Beaux Arts Galerie, San Fran-
cisco, George Douglas, writer and lectur-
er, strongly declared himself against
every form of art or music criticism,
which he described as impertinent, dan-
gerous, or, at best, useless.

These columns seem a most fitting
tribune from which to answer our brilliant
and esteemed confrère who handled so
unsparingly the men and women who at-
tempt to translate in intelligible phrases
the emotions and ideas of the artist.

What manner of individual is he who is
classified as an "art critic?" He is, or
should be, to our view, nothing more—and
nothing less—than a layman with a fine
spirit of discernment, able to detect beauty
and human emotion wherever it lies, and
to distinguish the genuine from the false,
one who is also endowed with a writer's
talent and can express in words not only
the moods of the artist, the qualities or
shortcomings of his work, but, as well,
what the layman at large thinks and feels
when confronted with it. In other words,
the art critic is the individual who is able
to translate intelligently and humanely
the language of lines, forms and colors of
the artist to the public and also the reac-
tions of the appreciative but inarticulate
public to the public itself.

The function of the art critic is pri-
marily that of an interpreter; but, when
he is gifted with a clear vision and a
genuine understanding of art, when he is
as discriminating as he is sensitive, and
dares to point out to the artist and the
public the qualities of a work of art and
also its weaknesses, he is acting as a guide,
as a friend, and his criticisms are helpful
and constructive.

It is such a part that "The Argus"
hopes to play in the art life of the West.

—J. B. S.

THE ART OF NICHOLAS ROERICH

(Continued from page 1)

laya peaks, absorbing as yet unseen vi-
stas, communing with heretofore forbid-
den mysteries.* With that effortless ease
of his which has always enabled him to
ignore material and spiritual obstacles,
Roerich has entered the most exclusive
and esoteric corners of Tibet, heartily
welcomed by the common people, by the
lamas, by native artists and monks. Roe-
rich disarms intolerance, fear, and sus-
picion; his personality and work are so
innately all-human and universal that be-
fore them all discrimination of color, race,
or creed disperses like mist pierced by the
sun.

As an artist, Roerich has been the de-
spair of those who are wont to classify
painters by schools and movements.
Though alert and sensitive to new cur-
rents in art, he has always remained out-
side of definitive groups. Practically every
movement, from Impressionism to Expres-
sionism, has found an echo in Roerich,
but this does not mean that he is eclectic.
Rather may it be said that he is synthetic,
for he combines in a subtle way the modes
and methods of all ages and climes, from
the cave-dweller's bison to the geometrical
abstractions of our own day. The deep

*See the magnificent monograph "Roe-
rich—Himalaya" (Brentano's, 1926).

religiosity which saturates all his work has
naturally drawn him to those who re-
garded their art with reverence, as a
sacred performance—whether they were
the Byzantines, or the early Chinese, or
the Novgorod iconographers, or Gauguin.

The kinship with other great world artists,
which one detects in Roerich's canvases is
a case of deep calling unto deep, without
involving in the least the question of
originality. But while he may suggest to
one's memory now the Chinese masters,
now the great primitives, now the intricate
Persians, now the archaic Greeks, and so
forth, he stands unique and unmistakable
as a wizard of color and composition.
His achievements in volume, in silhouette
in color gamuts, in totality of effect, are
astounding to the layman and bewildering
to the professional. "How does he
do it?" is the somewhat vexed question
you often hear from painters facing some
Roerich tempera (his favorite medium).
There is something defying words and
analysis in those Himalaya canvases, with
their monumental "sanctuaries and cit-
adels," their unheard-of lapis lazulis and
liquid yellows, their infinite heights and
unfathomable depths, their exotic sym-
bolism and wital bewitching simplicity.
How does he do it? Ask Roerich, and he
will refer you to his flaming faith.



THE SAILORS OF ONDARROA

RAMON DE ZUBIAURRE

A splendid example of the work of this Spanish artist. Presented recently
to the Fine Arts Gallery of San Diego by an anonymous donor.



THE BACK BEDROOM

DOD PROCTER

An Exhibition of Modern Art

By Cornelia B. Sage Quinton

Director of the California Palace of the Legion of Honor

The modern point of view is now so well established that we can calmly survey the field and take account of the results. Painting has not been entirely revolutionized. It has been enriched in a manner beyond the imagination of the early painters. It is only a new technique, a new method of execution. The artists detected the possibilities that lay in color. Their faults and shortcomings, and occasionally exaggerated technique, are of little consequence.

There are many modern masters who, through their conception of form, color, rhythm and the relationship of one object to another, are creating works of art which will go down in history and be classified by future generations as great art. These modern masters are sincere in purpose. Through arduous study and research they have learned the secrets of the funda-

mental laws and principles which were known and used by the old masters. The artists whose sensibilities are thus attuned to simplicity, harmony and beauty are following directly in the footsteps of the old masters and are the true aestheticians of this age.

These modern artists, due to the advent of the new discoveries in color and its uses, and due also to inventions and modern conveniences, have changed their way of working, though underneath keeping a firm hold on the fundamental principles.

The exhibition now on view at the California Palace of the Legion of Honor will give artists, art lovers and the general public an excellent opportunity to study the trend of modern art. The aim of the collection is to offer a balanced and comprehensive picture of current artistic activity, and it has been said that it shows

THE CARNEGIE EXHIBITION

Homer Saint-Gaudens, director of Fine Arts at Carnegie Institute, is back from a four months' tour of Europe where he went in search of paintings for the twenty-sixth International Exhibit which opens in Pittsburgh on October 13th. The coming Carnegie exhibition is largely devoted to works of men who have not turned forty. There are about fourteen countries represented and about seventy aspects of art shown by some three hundred paintings. The jury of award includes Karl Hofer from Germany, Felice Casorati from Italy, Maurice Greiffenhagen from England and Maurice Denis from France. They will award the prizes in company with four American painters, Eugene Speicher from Buffalo whose work is being shown now at the California Palace of the Legion of Honor, Eugene Savage, Horatio Walter and Abram Poole. The entire European section of the Carnegie exhibition will be shown in San Francisco, at the California Palace of the Legion of Honor, from April 2nd to May 13th, 1928.

the work in the art world of today better than any group of its kind that has ever before been exhibited in the United States. This exhibition is not confined entirely to modern American works, but includes the leading Italian, Austrian, Russian, Bohemian, Yugoslavian, French and Filipino artists.

All these men are initiators, not imitators. As such, they have added fresh vitality to the great volume of artistic expression, and the first feature that strikes the sympathetic observer upon viewing the collection is its sturdy independence in the matter of inspiration, and its aesthetic autonomy. Some of the most admired and greatest works are by Vladimir Becic, Mrs. Dod Procter, and Merton Clivette.

Vladimir Becic who is represented here by "Portrait of a Lady," "Landscape, Bosnia I" and "Landscape, Bosnia II" is a professor at the Academy of Art at Zagreb, Yugoslavia. He was born in Croatia, Yugoslavia in 1887. He studied at Munich, Rome and Paris. He now lives and works in Zagreb.

Mrs. Dod Procter is of Irish-Scottish descent and lives in Penzance, where she is one of the leaders of the Cornish group. "The Back Bedroom," by Mrs. Procter, is one of the finest canvases in the group. Her painting, "Morning," was declared by critics to be the outstanding picture in the 159th exhibition of the Royal Academy in London and was bought for the National Gallery by the "Daily Mail."

Merton Clivette is a 78-year-old American artist and a modernist who had a sensational debut last January at the New Galleries in New York, when scores of pictures were sold. He also exhibited at the galleries of Bernheim Jeune in Paris where his work attracted a great deal of attention. Clivette is represented here by a large group containing his most important works.

The School of Cut-Direct in Mexico

By Ralph Stackpole

Last year at the Beaux Arts Galerie in San Francisco there was an exhibition of drawings and paintings by Mexican school children. Later, at the California Palace of the Legion of Honor, in the same city, there was an exhibition by children of California schools. The work of the very young in both exhibitions was similar. There was the same point of view, the same unconscious expression, the same observation and naturalness. But when they advanced in age the work changed. The Mexican child continued to develop with the same naïve purity, the California child with more sophistication. The Mexican children still clung to the natural things they saw every day—men and women at work, children, dogs, cats, horses, cattle, sheep, burros, and trees and plants and flowers. The California child began to show evidence of "teaching," of formal design as it is usually given in a course. The Mexican continued to draw from nature—the Californian as the teacher directed.

The Mexican child today can continue the art education begun in the primary school, develop his first efforts and be a useful, vital artist. He is not confused with design, theories, color philosophy and so on. He is taken out into the country to draw and paint, and the teacher works with him.

The success of the open-air art schools, begun with the primary schools, has encouraged the Mexicans to establish more art schools at different points in the republic, and now they have just begun a big school for sculpture which is called "La Escuela Libre de Escultura, Talla Directa," (Free School of Sculpture, Cut-Direct).

They have taken the old Convent of the Merced, in the center of the picturesque markets of the Merced, in Mexico City, and turned it into an open-air art school. The patio of this convent is very large and the porticoes afford an excellent, sheltered place to work. They have hauled in tons of stone in blocks of various sizes and of different hardness and colors. Stone is given free to the pupils; tools likewise, and there is a blacksmith to sharpen them and to teach the students tool-sharpening.

Anyone, young or old, is invited to come and work here. Stone-cutters, wood-carvers, cabinet-makers and any other craftsmen who work all day at routine tasks may come here in their time off, day-time or evenings, and make something for themselves, and for the love of it.

They have a collection of animals, both wild and domestic, to work from: deer, coyote, coons, porcupines, monkeys, ducks, geese, dogs and cats, and so on. These animals are chained or parked in a convenient place and the students work around them.

Although the cut-direct class is the main class, they also model in clay, cast in bronze, and have just built a big kiln

for ceramics. They are planing a fresco class to do real work on the walls.

All this is under the department of education and under the direction of Guillermo Ruiz, a young enthusiast just back from Paris. It was the best and simplest idea of an art school I have ever seen. They start to do real work from the beginning, and in most cases in the final material, and the young have the advantage of working side by side with men who know their craft. The results are excellent.

It was a fine sight to see a group of boys, from nine years up, carving an animal, each one getting real sculpture in his work, not making an imitation of the animal but an idea of the animal as the nature of the stone would permit.

Cutting stone this way, the results are not unlike the Aztec sculpture we know. The Mexican people are continuing a big tradition that belongs to them, and it is not difficult to foretell that, if the present movement keeps up, Mexico will exercise a powerful influence upon the arts. Her chief assets are two in number: Tradition, and a people who love beauty, who have their feet on the ground, who seem to be in harmony with the earth and with animals, and who have infinite patience. Time, to them, has not yet become an overly precious commodity, to be valued at so much an hour, a day or a month.

EAST-WEST GALLERY SHOWS WORK OF YOUNG SCULPTORS

Following its announced policy of sponsoring the work of local artists as well as that of outsiders, the East-West Gallery of Fine Arts, San Francisco, successfully presented its second exhibition last month, showing the sculpture of six young artists living in San Francisco.

Dominating the entire show with the expression of his personality, the work of the young poet-composer-sculptor, Magnus A. Arnason, created a great deal of interest on the part of the laymen and much discussion on the part of the artists. Too literary, perhaps, in his inspiration, this dreamy Icelandic creates, none the less, powerful pieces which have a direct appeal. Yet working in clay, his sculptures may lack something of the individual touch which we have learned to appreciate in cut-direct.

Most skillful and brilliant work was exhibited by Ruth Cravath, who seems quite at ease with the hardest of stone and achieves a pure rhythm of forms and lines. Although inspired by different subjects, Enid Foster and Jacques Schnier both show the same freshness and spontaneity of emotion. The former's "Annunciation" is a gem of combined religious sentiment and youthful, sane expression of beauty. Schnier's "Woman Bear-

ing Child," "Head with Fruit" and other works tell of the artist's love for nature.

Parker L. Hall and Ward Montague have not yet reached the stage when a sculptor goes boldly at his stone, at his wood or at his clay and is no longer afraid of shortcomings in technique, when technique has to be sacrificed to forceful expression. Nevertheless, the work of these two artists has many of the qualities which go to the creating of true art.



WILLEM VAN HOOGSTRAATEN
Portrait by Marie Louise Felden

A PORTLAND SCULPTRESS

By Gene Hailey

A likeness in portraiture may elude the painter, but it must be captured by the sculptor and combined with art. Else the whole title of "Portrait" fails in three dimensions instead of two. Marie Louise Felden's portrait of Willem van Hoogstraten, director of the Portland Symphony Orchestra, done for the city of Portland, is an example of a successful feeling for likeness "in the round."

Miss Felden, a former student of the French sculptor, Robert Laurent, and of the Art Students League of New York, is an exponent of direct-cut stone and wood-carving. She is allied with the more sincere among the young artists who form the growing school of western sculpture. Several of her works have been purchased by eastern museums. Among them is an over life-size carving of a head, done in stone, which is in the American Museum, New York City. Lighter works by Miss Felden are being shown now at the Woodstock Gallery, at Woodstock, New York.

Current Exhibitions at Oakland

By Florence Wieben Lehre

Assistant Director, Oakland Art Gallery

Complaints against both modernistic and impressionistic painting are answered, somewhat, in the work of Gene Kloss which was exhibited last month at the Oakland Art Gallery. Two galleries were filled with her oils, water colors and etchings, seventy-four pictures in all. The entire collection will start on tour shortly.

We forever hear wailings against the depressing color and the distortion of the moderns. And there is a frequent cry against the daubiness of impressionistic technique. Gene Kloss meets both complaints, and not just half way. She has excluded entirely from her work these alleged faults. Yet from each school she has captured a something and played happily with it in her own way. The result is that in many of her pictures we note a uniting of the delights attained by the use of impressionistic color and the strength that only modernistic organization can supply.

Her water colors are invariably more spontaneous than the oils. The latter are more self-conscious. The color throughout is high-keyed and lyrical, and the workmanship free. The artist is more partial to the cheerfulness of color than to atmosphere. Attention to rhythmic form is in evidence always.

Of course Gene Kloss is very young. Her art is young. But she has had the courage to be individual, and for that reason her battle is half over. And she is growing too rapidly, too happily, to fret over such questions as, "What will people say?"

* * *

To Oakland is coming the important modern French and American exhibition assembled by E. Weyhe at the request of the Denver Art Museum. Through Halley Brewster Savery, former executive secretary of the Western Association of Art Museum Directors, the collection was brought to the Coast. From Seattle, its first western center, it went to San Diego. On October 4th it opens at the Oakland Art Gallery. After one month it leaves this vicinity and goes to Los Angeles.

A rare thing it is to see originals by Signac, or even by Laurencin or Maillol, out here in the West. Five of Maillol's most recent bronzes, including a life-sized bust of Renoir, will be here. Only five French artists are represented. The other two are Vlaminck and Duij.

The American section includes work by our "child prodigy" of a few years back, Pamela Bianca; twenty of the poetic and mystical water colors, lithographs and oils by Arthur B. Davies; many oils, water colors and lithographs by Rockwell Kent; nine drawings by Maurice Sterne; seven paintings and some lithographs by Marsden Hartley; flowers, landscapes and heads by Alfred Maurer; prints and drawings by Oscar Fitsch and Adolph Dehn; etchings by Walter Pach and Ralph Pear-

son, and work by Wanda Gag, Boardman Robinson, Ernest Fiené, Jan Matulka, George Biddle and Homer Boss.

* * *

Richard Langtry Partington's newly completed portrait of Dr. Aurelia Henry Reinhardt, noted educator and president of Mills College, Oakland, will be on view to the public in the Oakland Art Gallery this month. At the end of October it will be installed in its permanent home, Ethel Moore Hall, on the Mills College campus.

The portrait is conservative. It is life-like and life-sized. Dr. Reinhardt stands, just as thousands have known her, about to deliver a lecture. She wears her Ph. D. gown of black and royal blue. Partington has succeeded in catching the strength of the character and the vivid personality that are the subject's. He has

preserved her humanness. The picture is quiet and dignified, and presents Dr. Reinhardt as the person of eminence that she is. It is suavely painted; its brushwork is highly skillful. The values are good—things stay in their planes. The hands, for instance—we feel that there is exactly the width of the book between them, a feat that often confuses the best of artists.

Though Partington's residence is now in Philadelphia, the West still claims his summers. It was during last year's visit that arrangements were made for painting Dr. Reinhardt's portrait. The class which purchased the portrait leaves to its college not only a worthy work of art but a "living" monument to a living person of distinction.

"The understanding does seem to be coming gradually to our people that art is not a superficial thing, a luxury, but rather a basic necessity if life is to be lived on a high plane, the balance of civilization maintained."—From the 1927 annual report of the secretary of the American Federation of Arts.



PORTRAIT OF A LADY

VLADIMIR BECIC

One of the paintings in the large group of modern works now on display at the California Palace of the Legion of Honor in Lincoln Park, San Francisco.



THE GOLDEN GATE, SAN FRANCISCO

L. N. SCAMMON

Scammon Wins Etchers' Society Award

The annual exhibition of the California Society of Etchers, held September 12 to 24 at the gallery of Vickery, Atkins & Torrey in San Francisco, included etchings, drypoints and wood blocks by twenty-nine artists, the work of many of whom is well known throughout the country.

Among the most substantial etchings shown were beautiful prints by John Stoll, Roi Partridge, Judson Starr, Armin Hansen, A. S. MacLeod and Gottardo Piazzi. The last-named exhibited very fine studies of white oaks. The most original contributions undoubtedly were the wood cut prints by Valenti Angelo and Howard Simon. Mention should be made of almost

every print exhibited, for nothing was poor or indifferent in the show.

The judges of the exhibit, William Wilke, Gene Kloss and John Stoll, awarded the prize to the etching, "The Golden Gate, San Francisco," by L. N. Scammon, an artist who loves his medium and skillfully works out the finest of details. In accordance with the society's annual custom, a print of the winning etching will be presented to each one of its two hundred associate members. Scammon is a native of California and a graduate of the University of California art school. In 1919 he won the Furman prize with an etching, "Temple Emanuel."

PORTRAITS AND MINIATURES AT PAUL ELDER GALLERY

The portraits and miniatures by Lillie V. O'Ryan which are being exhibited at the Paul Elder Gallery, San Francisco, give a most satisfying impression of likeness, fine artistry and subtle understanding of the soul back of the face.

Poets, novelists, statesmen, society celebrities, all have posed for this artist. In each personality she has found a theme for a refined, lyrical, feminine work of art. Oil, charcoal, pastel, even clay, are her mediums. With each of them she retains the same quality of distinction.

Her miniatures, which attracted attention and admiration at the Panama-Pacific Exposition, are particularly beautiful. That of Colonel C. E. S. Wood is a masterpiece of skill, beauty and expression. The venerable poet and philosopher is portrayed with all his smiling wisdom made up of understanding of life and men, and of the knowledge that greatness and pettiness alike are with us to stay, and that we must take all as it is, without bitterness or over-enthusiasm.

Beginning on October 2nd with a private view and reception, there will be an exhibition of recent canvases by Alfred R. Mitchell at the Little Gallery in San Diego. The exhibit will continue throughout the month. Paintings by Charles Reifel and monotypes by Sherman Trease are also at the Little Gallery.

FRENCH-AMERICAN MODERNS EXHIBITED AT SAN DIEGO

By D. B.

The arrangement of the French-American exhibition of modern painting and sculpture at the Fine Arts Gallery of San Diego last month was quite a problem. Each artist was represented in two or three mediums, making the regular method of hanging almost impossible. The problem was solved by grouping the works of each artist together. In this way each group sounded clearly and unmistakably the keynote of the artist's individuality.

The work of Emil Ganzo was most satisfying, particularly the landscapes in water color. Lithographs by Jan Marulka, the young Bohemian—most of them studies of light and shadow on angular buildings—were interesting. In his water color of an Indian snake dance the artist achieved a powerful decoration.

Signac was represented by two water colors. There was an immense canvas of two nudes by Davies, and lots of little Davies in the correct Davies manner. Quite a group of lithographs by Wanda Gag, whose interesting line gives the feeling of earthquakes. Some decorative wood blocks by Zorach, and three canvases by Fiene painted in 1920.

Rockwell Kent showed a group of black and white which we have all seen before, and one Alaskan painting. Next to him were two or three Vlamincks. Maurice Sterne, one of the most travelled of all modern painters, used oil on paper in his sketches of Indians, which were beautiful in color. Walter Pach was represented by some wire-like etchings. Adolph Dehn showed three beautiful lithographs. The interesting paintings by Vincent Canade finished the circle.

The small bronzes by Maillol were rather disappointing, but his portrait of Renoir and a large decorative head in bronze were all one could wish for.

* * *

The exhibition of Helen Forbes's excellent work struck a responsive chord in San Diego. Her clear cut and colorful Mexican canvases were enthusiastically received. The two large paintings in a low, cool key were most refreshing.



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CHINESE MOTHER

HOWARD SIMON

One of the ten wood block prints included in "West Wind," a book which is being presented to the public by Howard Simon, a young American artist who was born in New York, studied in Paris, and has come to San Francisco to make his home. John D. Barry has written the introduction for "West Wind," and twenty-five of the one hundred copies which are going to be issued are just off the press.

CARMEL ART ASSOCIATION OPENS GALLERY THIS MONTH

The Carmel Art Association is opening a gallery this month in the Court of the Seven Arts, where there will be exhibitions of work by members of the association and others. Miss Catherine Corrigan has been appointed curator of the gallery.

J. H. Hopkins, formerly of Boston, who recently came to Monterey to live, has been elected first vice-president of the association to fill the vacancy caused by the resignation of H. P. Dickinson. Hopkins was for many years with the department of art instruction in the public schools of Boston, and has taught at Pratt Institute, Brooklyn, and in Baltimore. Mrs. Sara Deming and Homer Emons have been added to the board of directors of the association.

THE SACRAMENTO AWARDS

In the art exhibit held in connection with the California State Fair at Sacramento last month, the paintings, "Bedouin Women," by Douglas Parshall, and "Tony," by John Hubbard Rich, divided honors for first prize, each receiving \$60.

Seven second prizes of \$40 each were awarded to Peter A. Ilyin, Paul Lauritz, Edgar Alson Payne, Hanson Puthuff, Joseph M. Reeves, William Ritschel and Max Wiecezorek. Third prize, \$35, went to Maurice Braun; fourth, \$30, to Armin Hansen; fifth, \$20, to Loren Barton, and sixth, \$15, to Francis William Vreeland.

The judges were Charles S. James of S. & G. Gump Co., San Francisco, and Ralph Morris, assistant director of the Fine Arts Gallery of San Diego.

Balloting by the visitors during the exhibit resulted in the following popular awards: "Nature's Glorious Hour," by Louis E. Rea, 1177 votes; "On a Frosty Morning," by Edmund Osthaus, 246 votes; "Portrait of Mrs. Frederick Barkeley," 224 votes, and "Ver Sacrum," by Karl Yens, 110 votes.

Girard Hale of San Francisco has recently completed a portrait in oils of the children of Mr. and Mrs. William Fay of that city. Other recent portraits by this artist include those of Miss Harriet Fenwick, San Francisco, and Mr. Glenn McCarthy of Burlingame.

* * *

A bronze statue of William S. Hart and his horse, recently completed by Charles Cristadoro of San Diego, has been presented by the film star to the city of Billings, Montana, as a memorial to mark the passing of the grazing days of the big herds. It is a vigorous and spirited piece of work.



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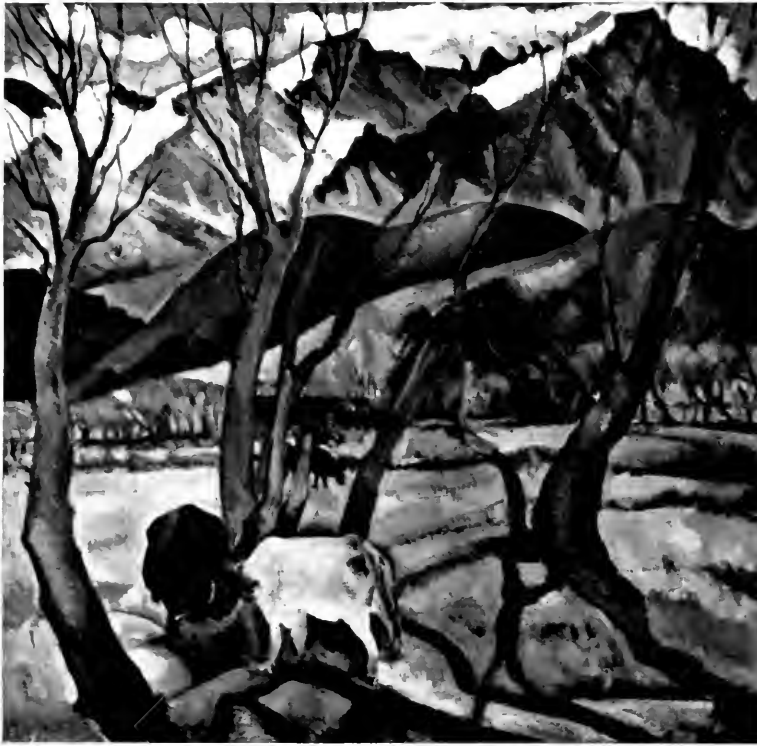
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PHOTO BY GABRIEL MOULIN
RINALDO CUNEO

This landscape will be included in the one man show to be held by Rinaldo Cuneo at the Beaux Arts Galerie, San Francisco, during the first two weeks of this month. The works to be shown describe the picturesque mountains, desert scenes and country sites of Inyo County where the artist spent the summer months. A preview of these paintings was a very satisfying experience. Beautifully built, well balanced, Cuneo's landscapes have been painted with a complete mastery of the third dimension. Yet these technical achievements do not take away from their true emotion and rhythm of forms and colors.

GROUP EXHIBIT AT BEAUX ARTS GALERIE

Members of the Club Beaux Arts of San Francisco held their annual group show at the Beaux Arts Galerie, 116 Maiden Lane, during the month of September.

This group exhibit was very representative of the tendencies of "alive" painting in northern California, although one might deplore that works by several of the best known artists of this region sometimes gave the impression of the already seen. This does not necessarily mean that these paintings had been shown before, but it is disappointing to find that some of our best western painters, those most responsible for the impetus given to the movement of art on the Coast, seem to become neglectful and easily satisfied with the repetition of successful strokes. The absence of a critical public perhaps accounts for this standstill among a few northern California masters.

Yet on the whole the exhibit was substantial and colorful and could hang anywhere in Europe or in America alongside of works by artists of repute.

A water color by Karl Yens of Laguna Beach won first prize in the exhibition of paintings at the Orange County Fair held recently at Santa Ana, California. The second prize was awarded to E. Roscoe Shrader, who is president of the California Art Club. Third prize went to George K. Brandriff. Honorable mentions were received by Grace Vollmer, Evelyn Nunn Miller, Nell Coover, Henry Richter and Walter Cheever. The judges were Anthony Anderson, former art critic of the "Los Angeles Times," Theodore Modra of Pomona and John Cotton of Glendale.

* * *

On account of the great interest shown in the Thursday morning lectures on the history of art by Mrs. J. F. G. Herring, director of the Berkeley League of Fine Arts, the course is being paralleled on Tuesday evenings at 7:30. The lectures are given at the League Building, 2419 Haste Street.

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Modern Gallery Shows Work of New Members

With the addition of six new members, the Modern Gallery, a co-operative group of young artists in and about San Francisco, enters upon its second season with a fresh impetus. Julius Pommer, who is largely responsible for the strong foothold which the gallery has gained in San Francisco, will remain as its president.

The opening exhibit, held during the first half of September, included work by Matthew Barnes, Robert Howard, Adaline Kent, Marian Simpson, John Stump and Florence Swift, the new members. It was the most substantial group show yet seen at 718 Montgomery Street.

Of the paintings shown, the most original were those of Barnes. Working in masses, and favoring strong contrasts of light and dark effects, the artist expresses his ideas and emotions in symbolical compositions which may not always be easy to decipher, but which nevertheless convey a powerful impression.

The drawings by Robert Howard, which are only one of the many manners in which this talented artist expresses his versatile and complex temperament, were a great asset to the exhibit.

The little bronze pieces by Adaline Kent were genuine in attitude and cleverly worked out. Three charcoals by Marian Simpson were outstanding contributions to the show. John Stump is a very

young painter, and this probably accounts for the illogical composition of his "Santuario, New Mexico." But this very lack of logic creates the charm which one finds in all his canvases. Florence Alston Swift, who exhibited one of the best paintings in the group show at the Beaux Arts Galerie last month, exhibited less interesting work here.

* * *

During the latter part of September, Don Works was the exhibitor at the Modern Gallery. Oil paintings and water colors by this artist all described outdoor scenes, mostly trees, rocks and water effects around Lake Tahoe. As a vacation work it cannot pretend to be as substantial and as deep as studio work might be, but this is largely compensated for by a greater brilliance and variety of colors, and by a freer hand in the composition. The pièce de résistance of the exhibit was a fresco in which Works, who is an architect as well as a painter, successfully attempted to turn the rigid forms of grain elevators into a decorative panel. This work sustains his reputation of being a painter who is trying to use the industrial and mechanical achievements of this country as an inspiration, as a subject with which to create and express new beauty in the fine arts.

A collection of rare Japanese paintings and color prints of the Ukiyo-ye school has been loaned to the California Palace of the Legion of Honor, San Francisco, by Tadao Takamizawa of Tokyo, now in California on a tour of this country and Europe. The collection will be on view until October 15.

Mr. Takamizawa, who is an eminent authority on the Ukiyo-ye school, as well as a noted art collector and critic, will deliver a free lecture on the art of the Ukiyo-ye school on Sunday, October 9, at 3:30 p. m., in the theatre of the Legion of Honor Palace. Torao Kawasaki, attaché of the local Japanese consulate-general, who is a well known lecturer on Japanese art and culture, will also talk on "The Spirit of Japanese Art" at the same gathering.

* * *

Works by Diego Rivera, famous Mexican painter, will be shown during October at the East-West Gallery, San Francisco. In addition to pieces sent direct from the artist in Mexico City, examples for this exhibit have been loaned by the following: Albert M. Bender, California Palace of the Legion of Honor, Mills College, Col. Charles Erskine Scott Wood,

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* * *

Laura Adams Armer, an artist of Berkeley, whose Indian myth paintings are now on exhibition at the Berkeley League of Fine Arts, will return this month from New Mexico where she has been gathering material among the Navajo Indians for a new series of paintings.

Three water colors and seven drawings by Oskar Bergman, well known Swedish artist and gold medalist at the Panama-Pacific Exposition in 1915.

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San Diego, like Los Angeles, is to be congratulated on having a chamber of commerce that is alive to the dollars and cents value of publicizing the art assets of the community. Some months ago we had the pleasure of calling the attention of our readers to a splendid booklet, "Culture and the Community," published by the Los Angeles Civic Bureau of Music and Art, a bureau financed by the Los Angeles Chamber of Commerce. Not to be outdone, the San Diego Chamber of Commerce came forward in September with a Fine Arts Number of its monthly publication, the "San Diego Magazine."

The front cover design of this issue reproduces the beautiful Spanish plate-resque façade of the Fine Arts Gallery in Balboa Park. Its pages are illustrated with reproductions of a few of the art treasures owned by the gallery, and with photographs of the work of some of San Diego's best known painters, sculptors and architects. An attractive double page shows the portraits of some thirty of these artists, men and women. Interesting articles are contributed by Talbot Mundy, Reginald Poland, Lyman Bryson, Daisy Kessler Biermann, A. B. Titus, Eugene DeVol, H. W. Whitsitt and Gertrude Gilbert, and there is a sincere editorial on San Diego and its art resources by Howard F. Worth, president of the chamber of commerce.

This is just one additional sign of the times, like such recent publications as "Beauty, a New Tool in Business," by

Earnest Elmo Calkins, the lead article in the August issue of the "Atlantic Monthly" for August: an article by Will Durant entitled, "Is America's Age of Art Dawning?" on the front cover of the Sunday magazine section of the New York Times for August 29, 1926, and the report of the commission appointed by Secretary Hoover to investigate and report upon the International Exposition of Decorative and Industrial Art at Paris in 1925. Art and commerce are indeed linking hands as never before.

The following were elected last month to serve on the board of directors of the Carmel Club of Arts and Crafts during the coming year: Fenton P. Foster, H. L. Dickinson, Perry Newberry, John B. Jordan, Sara Deming, Ada Howe Kent, Marietta F. Butcher, Ruth Huntington and George J. Sendenck. Mrs. Deming remains as president of the organization, and Fenton as treasurer.

"Craters, Mono Lake," a wood-block print by Franz Geritz of Los Angeles, has been chosen by Rockwell Kent for the modern picture section of the Fifty Prints of the Year exhibition which is sponsored and circulated throughout the country by the Graphic Arts Association of New York.

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Here and There

More than 100 artists attended the first monthly dinner at the new California Art Club, Los Angeles, held in September. B. M. Newhouse spoke on the relations between artist and dealer, advocating more exchange between eastern and western painters. Dr. Frederick I. Monsen, Norwegian explorer and artist, told of experiences among the Indians. Ralph Brad-dock, rotogravure editor of the "Los Angeles Times" and Dalzel Hatfield, Los Angeles manager of the Newhouse Galleries, also spoke.

* * *

The San Diego Academy of Fine Arts has branched out and is now conducting a night school in the business section of San Diego. Edward C. Northridge who has been appointed assistant director of the academy, is in charge of the night school, which opened September 26.

The day school of the academy, located in Balboa Park, opened its regular fall term on the same day. Eugene De Vol, its director, has planned some new courses for this winter. There will be a class in costume design and a course in interior decoration under the supervision of Mrs. Richard F. Kahle. Mrs. De Vol will teach a class in advanced design.

* * *

Adolph Werbik, expert restorer, who has been doing some work at the M. H. De Young Museum in San Francisco, has just made the discovery that a painting by the Dutch artist, Jan Van Os, which has been in the museum for several years, had been overpainted in its central section with an entirely different design from the one the artist had originally put there. The painting is "Lady with Flowers," and the part which had been overpainted shows now the left shoulder and arm of the beautiful woman who is looking at a large vase of flowers. The painting made over showed a vague design of leaves between the woman and the vase.

* * *

Miss Anna A. Hills was chosen president of the Laguna Beach Art Association at its recent annual meeting. Other officers elected include William A. Griffith, first vice-president; Karl Yens, second vice-president; Eleanor Colburn, treasurer; Alice Parker, corresponding secretary; Virginia Woolley, recording secretary; directors, Alice V. Fullerton, Clarence Hinkle and Thomas Hunt. Griffith has served as president of the association for the past two years.

* * *

A renewed interest in crafts is seen in the activities of several organizations on the Coast, one of which, The Swedish Applied Arts, at 2519 Webster Street, San Francisco is engaged in teaching the art of hand weaving and in exhibiting examples of contemporary decorative and household arts.

This organization, which is directed by Axel Gravander and Valborg Gravander, was recently accorded official recognition by the government of Sweden through the Swedish Arts and Crafts Association of Stockholm.

The National Society of the Colonial Dames of America wishes to secure a poster that will instantly arrest the eye and convey to illiterate as well as literate citizens the advantage and desirability of being able to read, write and speak the English language. The poster selected will be distributed in 20,000 centers throughout the United States, in settlements, factories, schools, at Ellis Island and on steamers.

Prizes for such a poster are offered, as follows: 1st, \$300; 2nd, \$150; 3rd, \$50; with five honorable mentions. Announcement and distribution of prizes will be made February 1, 1928. No design will be considered that bears a mailing date later than January 15, 1928. For detailed information, address: Poster Secretary, 120 Bellevue Place, Chicago, Ill.

* * *

We read in the "Brooklyn Daily Eagle" of August 22nd: "Out of war-torn China has come a young futurist who senses the soul of the world." This comment refers to Yun Gee, Chinese artist of San Francisco, who is now in Paris preparing for his first exhibit there.

After reviewing some of the work of Yun, the art critic of the "Daily Eagle" concludes with the observation that "Yun's work provokes thought. His immaturity and faulty technique yield before the idea."

* * *

The annual exhibition of the California Ceramic Club will be held in the auditorium of the Women's City Club on October 21 and 22, from 10 a. m. to 10 p. m.

* * *

Moira Wallace, whose wood block prints and paintings were exhibited not long ago at Carmel and in San Francisco, has become a member of the art staff of the Foster and Kleiser Company, San Francisco.

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Three fall courses, in color design, structural color, and form organization, will be given in San Diego beginning October 3, by Miss Dorr Bothwell, under the auspices of the Fine Arts Society of San Diego. The course in color design is similar to that by Rudolph Schaeffer of San Francisco. The classes in structural color and form organization deal with the problems arising in oil painting and have not been given before in San Diego.

THE CALENDAR

Note—Material for "The Calendar" is welcome. Data for the November issue should reach the office of "The Argus" by the 25th of this month.

BERKELEY

Berkeley League of Fine Arts—Until Oct. 15: Indian myth paintings by Laura Adams Armer.

Berkeley Playhouse—Paintings by McLeod Patton, exhibited through courtesy of Berkeley League of Fine Arts.

Cloyne Court—Works by California painters, exhibited through courtesy of the Berkeley League of Fine Arts.

CARMEL

Carmel Art Association—Exhibition of paintings by members, in the Court of the Seven Arts.

Carmel Art Gallery—Paintings by California artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

Hollywood Book Store—Paintings by Max Wiczorek.

Hollywood Chamber of Commerce—Works of artists of Hollywood.

Kanst's Hollywoodland Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and lithographs.

LAGUNA BEACH

Laguna Beach Art Gallery—Gallery Fund exhibition of paintings by members of the Laguna Beach Art Association.

LOS ANGELES

Ainslie Galleries, Barker Brothers—New paintings by Orrin White.

Artists' Melting Pot—Paintings by William A. England.

Artland Club—Paintings by artist members of the Club.

Biltmore Salon—Paintings by fourteen artists of Laguna Beach Art Association.

California Art Club, Barusdall Park—Exhibit by members. European posters.

Cannell & Chaffin—Miscellaneous etchings.

Kosloff Art Galleries—Paintings by Chrenoff.

Los Angeles Museum, Exposition Park—Munthe collection of Chinese art. Annual exhibit of the California Water Color Society. Paintings by Henrietta Shore.

Newhouse Galleries—Paintings by Ralph Blakelock, N. A.

Southby Salon—General exhibition of paintings.

Stendahl Galleries—Paintings by Dana Bartlett.

University of California at Los Angeles—Exhibition of winning designs in national competition for American living-room furniture.

Wilshire Galleries—General exhibition of paintings.

MONROVIA

Stone International Galleries—General exhibit of paintings. (Open Sundays.)

OAKLAND

Mills College Art Gallery—Paintings by California artists.

Oakland Art Gallery, Municipal Auditorium—Exhibition of modern French and American art, including works by Dufy, Vlaminck, Rockwell Kent, Marie Laurencin, Maillol, Davies, Pach, Maurice Sterns, Gunso, Hartley, Maurer, Maltucka, Signac, Dehn, Zorach, Tomayo.

PALO ALTO

Palo Alto Art Club—Exhibiting at Palo Alto Public Library, Oct. 5 to 31: Drawings, pastel sketches and prints by Edith Hamlin. In November will be held an exhibit of paintings and sculpture by members of the club.

Stanford Art Gallery—Until Oct. 16: Paintings by Margaret E. Rogers, Cor de Gavere and Leonora Naylor Penniman.

PASADENA

The Gearharts—Woodblocks and etchings.

Huntington Library and Art Gallery—Permanent collection of paintings by American and European masters.

Kievits Gallery—Paintings by Wyant, Murphy, Chase, and by Dutch and Italian artists.

Grace Nicholson Galleries—Oriental art and western paintings.

Pasadena Art Institute—Paintings by members of Pasadena Society of artists.

Pasadena Public Library—Paintings by Pasadena artists.

SACRAMENTO

Crocker Art Gallery—Permanent collection of paintings.

SAN DIEGO

Fine Arts Gallery of San Diego—Paintings by Elliott Torrey. Water colors by Guilbert Rose. Korean wall hangings.

Oct. 11: Lecture on "Etching" and demonstration of etching methods, by Frantz Geritz, for members and guests of University Women's Club.

Little Gallery—Recent canvases by Alfred R. Mitchell. Paintings by Charles Reiffel. Monotypes by Sherman Trease.

SAN FRANCISCO

Beaux Arts Galerie—Oct. 1 to 15: One-man show by Rinaldo Cuneo. Oct. 17 to 31: One-man show by E. Charlton Fortune. Open house and reception on evenings of Oct. 10 and 24. Oct. 4, at 8:30 p. m., Lecture by Worth Ryder on subject, "Is the Method of Art Education Antiquated?" to be followed by discussion.

California Little Gallery—Mosaic panels by Ernest R. Hanson.

California Palace of the Legion of Honor—Carl Hamilton collection of Italian Renaissance art objects. Special exhibit of paintings and sculpture by modern artists of Europe and America. Japanese paintings and color prints of the Ukiyo-ye school, until October 15.

California School of Fine Arts—Reproductions of drawings by old masters.

De Young Memorial Museum—Paintings and statuary by American and European artists.

East-West Gallery of Fine Arts—Exhibit of paintings by Diego Rivera, opening October 11.

Paul Elder Gallery—Until Oct. 8: Portraits and miniatures by Lillie V. O'Ryan. Oct. 9 to 31: Etchings and lithographs by Alfred Hutty.

S. & G. Gump Co.—Oct. 15 to 31: Miniatures by Marian Yoreska. Oct. 21 to Nov. 4: Water colors by Heath Anderson. Early in November: Memorial exhibition of paintings by Louis E. Rea.

Modern Gallery—Oct. 3 to 15: Paintings and lithographs by Conway Davies.

Nineteen-ninety California Street—Paintings of Italian, Spanish Moorish and other figure and landscape subjects by Trevor Haddon, R. B. A.

Schwabacher-Frey Gallery—Until Oct. 10: Pastels and water colors by Arthur Durston.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Paintings by western artists.

OREGON

PORTLAND

Arts and Crafts Society of Portland—Weaving, bronzes, brasses and other craft work.

Portland Art Museum—Paintings, sculpture and Chinese art objects

WASHINGTON

SEATTLE

Cornish-Metropolitan Art Center—Exhibit of commercial and advertising art.

Henry Art Gallery, University of Washington—Woodblocks by Gordon Craig.

Seattle Fine Arts Society—Paintings by Joseph Birren.

CO-OPERATION WINS

The California Little Gallery, San Francisco, has innovated the idea of exhibiting works of artists along with materials for interior decoration. The end in view, a most worthy one, is that of bringing about a closer relationship between the artist, the architect and the decorator.

The first exhibitor, H. Nelson Poole, showed during September a group of murals, paintings on fabrics and various designs suitable for wall decoration. Two of the works exhibited by him found their way into San Francisco homes.

This month there will be shown at the California Little Gallery a collection of mosaic panels and designs by Ernest R. Hanson. Working with the architect Julia Morgan of San Francisco, Hanson has recently completed a commission for the William Randolph Hearst home at San Simeon which required two years to execute.

OCTOBER CALENDAR The PLAYERS' GUILD of San Francisco

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PUBLISHED MONTHLY IN SAN FRANCISCO

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

Montgomery Street
Davies Port 9744

A MODERN RENAISSANCE

By Ray Boynton

The work of Diego Rivera now being shown in San Francisco at the East-West Gallery of Fine Arts is but incidental to the main work of this artist: fresco painting. It is the worker in fresco, and not the painter of easel pictures, that is interpreted in the following article by Ray Boynton, himself a fresco painter and well known in California as a writer on art matters.
—The Editor.

American artists, and particularly Californians, are very much aware that something is being done in Mexico today. It is being spoken of as a renaissance of art, and the frescoes of Diego Rivera have come to stand as a symbol of the movement.

One man does not make a renaissance of art, but one man can give it articulate expression on a huge scale. Rivera's frescoes have done this.

Rivera has accomplished something more than to start a new vogue in the various movements of modern art, so called. He has put to the test of monumental treatment what has come to the surface in contemporary art, and apparently a great deal of it has not survived. What has survived is not very different in its essentials from the work of Giotto and the other great fresco painters. The range of color possible in fresco is only slightly augmented, the limitation of the process is not changed. The essential unity of ideas and design remains the contribution of each man's genius.

The qualities which stamp nobility or mediocrity on a man's design are no different now than they were at any other time in the history of art. Modern art, by its eclecticism, has led us to a rediscovery of the importance of design, but it has not contributed anything new to it, unless it is the desire to absorb the material (forms and ideas) around us. It has made us design a little self-consciously, perhaps, and we sometimes wear our new virtues with the complacency of a fashion, not always willing to admit where we borrowed them. Still, ideas in art belong to the man who can give them powerful expression. Originality in art is neither eccentricity of manner nor the newest vogue brought from somewhere else. It is intimately bound up with clarity of vision and candor of expression. It can be

achieved while sitting still in one place. It is usually achieved that way.

Rivera is concerned with more than the manner and mode of modernism. He remarked of one his very able younger

contemporaries, "He paints like an art student." Impressionism, Cubism, Zuloaga, Picasso, futurism, are somewhere remotely behind him. These things belong to the
(Continued on page 2)



FRESCO, PALACE OF EDUCATION, MEXICO CITY

PHOTO BY TINA MODOTTI
DIEGO RIVERA

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ART ON THE INSTALLMENT PLAN

From every circle of art in the country there come the same remarks of consternation on the little money spent on art as compared with the huge fortunes which go to buying women's apparel, jewelry, and luxuries in general.

The public at large does not buy art. Yet, in order to flourish, art, just like any other phase of the expression of man, has to be established on an economic basis.

Strangely enough, artists, who should be the ones primarily interested in selling what they produce, shrink back at the very sound of the word "economics," and shut themselves up in their studios when confronted with the proposition of organizing themselves just like any other productive factors in the community. Such expressions as "market for art" and "selling campaign" offend their sensibility. While they reckon that they cannot live without money, and have to depend on pretty much the same amount of food as other well balanced human beings, in order to go on living, they refuse to speak in terms of dollars and cents. A very paradoxical attitude, indeed, is that of the modern artist especially, the artist who is trying to interpret the life of his time, a life built upon industry and business. Despite his modernism, he continues to deal with the public in a medieval manner and takes pride in remaining lofty and apart.

The problem is delicate, complicated, and has many sides which need to be studied carefully. Art galleries, more than any other bodies in the world of art, are probably best fitted to attempt to sell art to the public and thereby establish mar-

kets for locally produced work as well as for international work.

Is San Francisco going to take the lead on the Coast and bring into realization a plan now being seriously considered? This plan has two main features: first, that of renting paintings and sculpture to those who are interested but undecided as to whether they want to buy or not, and, second, that of selling works of the artists on the installment plan. This may sound undignified to the artist and art lover who have retained old-fashioned ideas about art "etiquette." But if the artists will let the galleries take care of the selling of their work; if they will face the whole problem in a sane manner and in the light of modern exigencies, they will benefit by any practical plan which may be innovated, and will have less cause to feel dissatisfied and embittered.

J. B. S.

A MODERN RENAISSANCE

(Continued from page 1)

studio, to the easel picture, to oil painting. Form is accepted in its simplest aspect. Analysis is replaced by synthesis. The great modes of design in monumental painting have no period. Nobility of spacing belongs to him who can grasp it.

Rivera has stood still in one place and looked at the life and landscape around him and found enough material to occupy an active lifetime. He has transformed it into something more than impression and comment. He has given it something more than just literalness and sentiment. The man is actuated by a powerful idea, and it has given him a classic purity of expression. The form is as big as the idea; the symbol and the reality are one. He designs with his feet on the ground and his abstractions always spring directly from reality. He is a great realist.



MEXICAN BOY

PHOTO BY GABRIEL MOULIN

DIEGO RIVERA

JAPANESE ART—THE UKIYO-YE GENRE

By Tadao Takamizawa

The group of paintings and color prints of the Ukiyo-ye school of Japan which was on view last month at the California Palace of the Legion of Honor, in San Francisco, was loaned through the courtesy of Tadao Takamizawa, the writer of the following article.

A noted student and authority on Japanese art, Mr. Takamizawa is on a tour through this country. He is delivering several lectures on the Ukiyo-ye school, one of which was at the California Palace of the Legion of Honor on October 31st. After visiting Denver and Chicago, Mr. Takamizawa will return to his home in Tokio.

—The Editor.

Old Japan looked to old China for its inspiration in art, as old Europe looked to ancient Greece and Italy. Before the Seventh Century, Japan had no painting at all. The arts in Japan came into existence through contact with the fertilizing civilization of China, in the Seventh Century. By the Eighth Century there had grown up in Japan a national style in painting, grafting upon the tradition of China the Japanese qualities of delicacy, buoyancy, humor and sensibility.

This national school was generally known as the Tosa school. It produced powerful draftsmen and splendid colorists. The Ashikaga period, extending from 1335 to 1573, saw a renewed influence of Chinese art upon Japan. This revival of the classical art of the Sung is called by historians the Chinese Renaissance in Japanese art. It produced many masters in Chinese style in Japan, such as Sesshu, Soami and Kano-motomobu.

Though the national style, that is, the Tosa school, had died out, it was revived by the painters of the Kano school in the late Sixteenth Century. This period, called the Momoyama period, is coincident with the Japanese Renaissance in painting, and it was in this atmosphere that the Ukiyo-ye style was just beginning to appear.

When we compare the pure national styles of Japanese painting—those of the Tosa and Ukiyo-ye schools—with the classical school of China, we are confronted with a most interesting problem of comparison. The latter's art is orthodox, purely idealistic and decorative, giving the impression of solemnity and infinity. Its aim is solely the representation of "beauty of things."

The national style of Japanese art, on the contrary, is heterodox, which implies everything real and actual that men can think of and see. It is an art that depicts the passing world. This is particularly true of the Ukiyo-ye school. It aims at the

expression of "the real feeling of the human world" through images.

We cannot tell which of the two represents a deeper beauty. There is indeed a wide difference esthetically, as mentioned above, between the former's natu-

moyama, with so many masters of the Kano school.* Our recent researches in this period have brought to light many new facts, among them the interesting discovery that many of the Ukiyo-ye "genre" were painted by the old masters of that

school. They made the vivid sketches of people from their everyday lives and set them in their conventionally decorative landscape of the gold backgrounds.

None of the pictures by these artists has any signature or seal. A possible reason for this is that the artists feared for their reputations if it should become known among their wealthy and aristocratic patrons that they descended at times to the making of rude pictures of plebeian life.

By grouping together the Ukiyo-ye paintings newly discovered, we are going, to our great pleasure, to be able to infer some unknown names of painters in that period. The name of the mystical painter of that famous "Hikorie screen by Matahei," so-called by Professor Fenollosa, will come to light in the near future †.

More studies of the European and the American historians and critics of Japanese art should be devoted to this period, and their eyes should especially be directed to the primitive, but never childish, masters in the early stages of Ukiyo-ye, most of whom lived before the time of the invention of the wood-cut prints which are so familiar to the Occident.

In closing this article, I am happy to say that the many Japanese painters of today who paint in oils are not academicians but very modern in the truest sense of the word. For, after ten years of being influenced by post-impressionism and the Henri Matisse school, they are now beginning to turn their attention to the early masters of the Ukiyo-ye school, seeking in this way a clearer expression of their visions which they have learned to interpret in modern forms.

* See Prof. Fenollosa's "Epochs of Chinese and Japanese Art," Vol. II, Chapters XIII and XIV.
† See Prof. Fenollosa's "Epochs of Chinese and Japanese Art," Vol. II, Chapter XVII. I discovered recently that the six-fold screen, "A Dancing Party," one panel of which is reproduced as an illustration for the accompanying article, is by the same painter who did the "Hikorie screen."



A DANCING PARTY

One wing of a six-fold screen painted by some unknown Japanese painter of the early Seventeenth Century. The background is of old gold and the figure is in a rich vermillion.

ralism and the latter's realism. The Ukiyo-ye style that sprang up in the Momoyama period, and was an art of the people and for the people, belongs to the latter's esthetics.

What a gorgeous period was the Mo-

An exhibition of book illustrations, drawings, etchings and wood blocks by Howard Simon will be held at The Crock of Gold, San Francisco, throughout the month of November.

SOME THOUGHTS ON ART— MODERN AND OTHERWISE

By Beatrice Judd Ryan

"My people"—not family or race, but all the creators of the world, who evolve ideas upon which the rest of the world subsists. The artists, the musicians, the inventors, the architects, the engineers, are indeed the chosen people, and in truth the only parasites in the world are those who money-grub without a creative impulse.

All creation is really re-creation, as the main job was finished about the time the Creator said, "Let there be light." But among the re-creators of every period and clime there are some who are the natural heirs of their immediate past, and others who, not being so, are more sensitized to the underlying forces, the impulses, of their own time. If you are thinking in the past, you are not conscious of the present. You react to the present urge because you are free of the old trend.

"Be yourself," should be the motto hung in every painter's studio. "May I have something to say," should be the daily prayer. It is the artist's own reaction to life, whether it be a tree or a turnip, and how important what he has to say is, that proves his contribution. Therefore a painter of any period who becomes an artist cannot remain an imitator. An expression in painting, like one's religion, must come from inner conviction rather than from superimposed ideas in order to be of vital significance.

"Why, then," complains the conscientious objector, "Do painters in San Francisco paint like Frenchmen?" Even as she speaks, she wears a frock from Paris, jewelry designed in China, and carries the "London Illustrated News" under her arm. That is the answer. The isolation of ideas anywhere is a thing of the past. Apart from the fact that Paris is considered the Mecca of the art world, the tincture of the painter's mind in San Francisco and Paris is pretty much alike. "But," continues the objector, "The moderns are experimenters. Why exhibit experiments?" For twenty-five years the world has calmly watched aeronautics; governments have spent billions of dollars on it, and hundreds of lives have been lost in advancing the science. And now we are told that we are returning to the principle of the first plane. Every flight has been an experimental exhibition.

"If the experiments were beautiful, we could forgive—" Does the average observer react to beauty unless it bears a familiar trademark? The element recognized and admired is often merely a reminder of something beautiful in nature, or else a form one has been taught to consider beautiful. The modern trend outrages the public mind. It has forced it to think—to look impersonally for beauty in design, form, color and rhythm. Does not this tutelage in abstraction increase our capacity tenfold to enjoy in art what is fundamentally good and beautiful in any period?

THE CONWAY DAVIES EXHIBIT AT THE MODERN GALLERY

By Howard Putzel

The exhibition by Conway Davies at the Modern Gallery in San Francisco last month included several pictures which were shown last year, the most attractive, on second acquaintance, being the "Afternoon on the Terrace" with its mandoline, its view of the sea and its general atmosphere of agreeable indolence.

Work of the type shown here appears at its best in a group show. There is a rigidity of technique—a strict adherence to a formula which has been thinned out in the process of derivation—that weakens the effectiveness of these pictures when they are shown by themselves.



KEARNY STREET HILL
A lithograph by Conway Davies.

Exactly what intrinsic quality is lacking seems doubtful. We believe the reason to be that the artist has been too docile in assimilating his instructor's theories, theories which his intelligence tells him are sound, even while he does not concur emotionally. We feel this type of intellectual subjugation, the Achilles heel in academic painting, to be an equally vulnerable spot in the work shown by some of the younger moderns.

Of the newer paintings by Davies, we liked best the beach scene, which has a bold, free play of line. For color our choice fell on the larger of the two still lifes for its vibrant greens and for the delicate tonal lyricism of the view through the window. "Portrait of a Lady" is particularly interesting; if the bitterness inherent there is intentional, it is a clever piece of work.

Several of the paintings seem to lack character, possibly for the reason mentioned before.

The black and white pictures by Davies

CARNEGIE INTERNATIONAL EXHIBIT

Henri Matisse, the French artist, was awarded first prize, in the Twenty-sixth International Exhibition of paintings which opened October 13 at Carnegie Institute, Pittsburgh. The painting which was awarded this prize (\$1,500) is a "Still Life" showing a vase of flowers and a high bowl of fruits set on a table.

The second prize (\$1,000) went to Anto Carte of Belgium, for his painting, "Motherhood."

Andrew Dasburg, of Santa Fe, carried off the third prize (\$500) with "Poppies," a vase containing a bouquet of poppies laid on the corner of a small square table.

Max Pechstein, of Germany, was given the special prize of \$500 which is offered by the Garden Club of Allegheny County for the best painting of flowers, for a study, "Calla Lillies."

An Italian painter, Antonio Donghi, of Rome, was awarded the first honorable mention.

Andrew Dasburg, who won third prize, is an important figure among American modernists. He is living in the Southwest, in the state of New Mexico. He was born in Paris of American parentage. Several of his paintings were shown in the group show of the "Six Men," two months ago, at the East West Gallery of Fine Arts in San Francisco.

Two hundred-and-eighty out of the four hundred paintings of the exhibit will be seen at the California Palace of the Legion of Honor at San Francisco, from April 2nd until May 13th, 1928. This group of works comprises the entire European section of the show.

ETCHINGS AND LITHOGRAPHS

A large exhibition of etchings and lithographs was held at the Paul Elder Gallery, San Francisco, during the month of October. These were the work of the American artist, Alfred Hutty, who has been awarded prizes by practically all the etching organizations of the country. His studies of trees and landscapes have refined decorative qualities. Very sensitive and subtle, this artist is as delicate as he is clear in the expression of his emotion and vigorous in the description of his subject.

"Wives of Fishermen, Ile de Noirmoutier," "Youth," "Phyllis," "Retrospection," are studies of human types. In these Alfred Hutty rises to a fine human sense of psychology and perhaps shows more originality than in the finest and most finished of his etchings of trees. This is particularly true of his lithographs of people. In "Des Gens" and "In Noirmoutier" the atmosphere of the country and the character of the types are genuinely true. In these the artist treats his subject as a painter would, and combines strength and tonal qualities with a perfect understanding of the picturesque.

present a more definitely satisfying unity of expression than one finds in his paintings. "Music at the Restaurant" is, of the lithographs, the strongest in rhythm. The drawings, all figure studies, are generally excellent.



DECORATIVE PANEL IN FRESCO

SIMEON PELENC

Fresco Painting—Its Revival

By Simeon Péleenc

A history of decorative painting from the time of the kings of Egypt and of Pericles to the murals of today would be an interesting and valuable document. That work would be still more important if it would classify the different media, giving them their exact denomination, and leaving to the fresco its true character of mural decoration painted on mortar freshly applied. It would be an exaggeration to say that fresco is eternal. The few examples we know from antiquity have come to us on account of extraordinary circumstances. This is true of the sarcophagi seen in our museums; of Pompeii and Herculaneum, buried for nineteen hundred years; of the wonderful gilded murals recently found underground in central China and brought to Berlin, and of the beautiful decorations of the Eleventh and Twelfth Centuries found every year in England, Belgium and France under coats of whitewash. These are probably the finest examples of decoration we have.

After the Thirteenth Century, fresco was used exclusively in Italy and Roumania. In northwestern Europe the flamboyant colors of the glass windows took place of all other decorations. Discovery of the oil painting process at that time enabled artists to paint decorations in their studios. These decorations were made smaller and smaller until they were reduced in size to the easel painting of

today, sold with a frame and hung here or there, regardless of light, scale, size or purpose of the room.

It will be seen then, as time goes on, that the decorations reduce in dimension as they lose their architectural qualities. Canvases representing still life and little bits of landscapes, conceived independently of their ultimate placement, may have been suitable for the papered wall of the last generation, but architecture has changed. The bare concrete walls of today must be ornamented in an appropriate manner. Mural paintings are an actual necessity in this country and it would cost no more to execute them in fresco than in another medium. Fresco is the most permanent medium for walls. Its beauty enhances architecture because it makes a whole with it. Its simplicity banishes virtuosity and its dignity pleases forever. Its charm is incomparable.

Here construction work is progressing rapidly—everything is new. Never since the Renaissance has there been a country with such an extensive erection of homes and public buildings of all kinds. This country should mark the present epoch of its extraordinary prosperity by encouraging the artist decorator. There should be a class of fresco painting in every school of fine arts so that the American artist might learn how to express in a permanent process, and for posterity, the evolution, the wealth and the power of the New World.

MOSAICS EXHIBITED

The California Little Gallery is exhibiting drawings and mosaic designs by Ernest R. Hanson. Hanson, who learned the art of mosaic work in Porto Rico, creates his own designs. This artist recently made a very large piece of mosaic for the walls of the Robert Tyson niche in the California Columbarium.

Several lamps of hand-cut copper and

mosaic are also exhibited at the California Little Gallery. They are fine examples of craftsmanship in an art which dates back to almost two hundred years before our era. The art of mosaic, which had been forgotten during the Nineteenth Century, has been restored into the favor of those who can afford it as a decoration for the walls or the floors of their sumptuous residences or for some significant monuments.

THE VALUE OF PRINTS

By Bertha E. Jaques*

Why should we know prints? Because they reflect the world's activities and progress, its history, literature and art. But why, asks the practical one, need we be concerned about art if we know history and literature? Because art is the finest flower of civilization. It is the blossoming of the higher instincts of man, and calls into play his qualities of emotion and intelligence. It opens the eyes to the perception of beauty in little things as well as in the great.

Art does not reside alone in great paintings and in great sculpture that may be owned only by museums and persons of wealth: it may be found in perfection in a print as small as a postage stamp. If you doubt this, look at some of the heads by Rembrandt and the Little Masters.

Anyone of limited means may own the work of artists whose paintings may represent small fortunes, but whose prints are more readily available. Within the boundaries of black and white there lies an inexhaustible realm of individual expression. For those who crave color there are block prints which, when well done, are more satisfying than mediocre paintings.

To the graphic arts we must look for the dissemination of pictures and designs which persons of taste may enjoy by possession. Under this head are included etchings, drypoints, engravings, aquatints, mezzotints, lithographs and block prints. Of these, the interest in etching is just now more widespread than at any time since the great revival in France about 1830 and the activity in this country about 1877.

That one of the finest of all the arts languished for a time was because it became so commercialized that it lost its fine flavor of individualism, for etching is the most autographic of all mediums. With the organization of etchers, and with facilities for exhibition of their work, it has been possible during the past ten years for the art of etching to re-establish itself in the field of fine arts, which is made richer by its presence.

Excellent work is being done also in block prints and woodcuts, but there is no organization to promote exhibitions, and so the scattered work of the artists in this medium cannot be seen to advantage. This is a pity, as woodcutting is the oldest of the graphic arts and is more legitimately the place where color may be used.

While wood engraving has been superseded by photographic processes in commercial work, it is, for that very reason, more free for art expression, if another Lepère would arise to make it so.

Lithography, on the contrary, is so thoroughly incorporated into the workings of commerce that its artistic possibilities, such as Whistler found, are apt to be ignored in favor of etching.

* Mrs. Jaques is secretary of the Chicago Society of Etchers, which is holding an exhibit of prints this month in San Francisco at the East-West Gallery of Fine Arts.



THE LAST SUPPER

PHOTO BY GABRIEL MOULIN
HAMILTON WOLF

PAINTINGS BY HAMILTON WOLF

The paintings by Hamilton Wolf which are shown at the Playhouse Theater in Berkeley do not, at first, strike by their rich harmonious colors. In fact, the impression is such that at first contact, one cannot think or see in terms of colors.

Highly individual in his inspiration and in his creative imagination, the artist gives more than a beautiful composition, more than a solid substantial work, he expresses, with the utmost convincing power, the emotions and reactions which are of vital significance to him. This, one feels in "The Crucifixion," "Teatua," a composition filled with Tahitian memories, "The Ascension," and especially in "The Last Supper." There is probably no one who has ever interpreted this religious scene in this manner. Symbolical in design, this painting is imbued with a true Hebrew feeling and at the same time, gives an interesting interpretation of the high meaning of the Gothic arch.

In his portrait studies Hamilton Wolf has developed a manner of his own, using his subject as a means of spiritual expression and yet retaining the qualities which a portrait must have to serve its purpose.

Mr. Wolf's portraits almost give the impression of sculpture. The hands are often used as matter for design and sym-

bol which adds to the originality and beauty of his work.

Martin Konopacki, a German artist who has come to San Francisco to attend the Pacific Trade and Travel Exhibition and to show some of his work in this city, is making arrangements with western artists to exhibit a large number of their paintings in Germany. Ray Boynton has already been approached and is expected to join with other leading western painters in sending some of his pictures abroad. Konopacki intends to have the paintings exhibited in at least three important German centers. Berlin, Munich and Dresden.

DRAWINGS BY SCHNIER

Jacques Schnier held a one-man show at the Modern Gallery, San Francisco, from October 15 to 31. It was an exhibition of drawings, all of them studies of nudes. Some of these drawings are remarkable for their extreme simplicity and purity of line, and for their solidity. They give almost the feeling of skin and flesh and the spiritual impression which may be derived from highly refined sensuality.

These drawings reveal the secret of the appeal of Jacques Schnier's sculpture.

A LETTER FROM MAYNARD DIXON

Editor, "The Argus,"

The following observations are offered in the hope that you will see enough reason in them to deserve print.

Out of the sanity which usually comes to the artist when he returns to Nature and isolates himself from current fashions in art theory—out of the effort to go direct to his source of interest and interpret subject and sensation without reference to the mode in art—there comes an assurance that art is related to something larger than art, that it is, after all, but one of the functions of life. Through some weakness or egotism, artists allow themselves to become detached from the main current of men's affairs. They attempt to build art always upon art—dealing in superstructures—committing sheep-like follies in "schools" or "movements."

No one wants to be out of date, of course. To keep in with the direction of thought in one's own generation is essential. But the artist's conformity to the current theories of design which he so uncritically accepts has formed an orthodoxy of "this freedom"—modernism—as narrow, intolerant, and withal as incomprehensible, as any that ever cursed medieval theology. By the devotees of this creed, art is thought to exist for itself, and that it may be meaningless (and therefore purposeless) to the mass of mankind is considered a glory. I do not see that it should lose anything by being lucid.

Then what?

Let us say that Mr. and Mrs. Babbitt have ideas on the subject of art that are intolerable to the artists—and rightly so. Yet here is a hard fact: the Babbitt family has in its control Power, Production and Publicity, without which not even art can exist. These are the vitals of human achievement. Back of these, after all, is a dim idealism, from which the artist has allowed himself to become alienated—and steel, concrete and electricity are its visible manifestations.

Your truly,

Maynard Dixon.

• • •

Maynard Dixon, writer of the above letter, has just returned from a four months' trip through Nevada and has brought back with him a large number of paintings describing that state.

Ina Perham, Monterey painter, has just completed a decoration for the home of Mrs. George Marwedel, of Piedmont, California. It is a landscape, "The Mesa of Monterey." The foreground is a quiet scene of fields, with a winding road which goes up to the flank of a chain of rounded mountains. This painting is very beautiful in color, with tones of purple, old rose, and some fine effects of green. Although built in diagonals and organized on a solid geometrical formula, it is quite spontaneous in impression and has true qualities of sensibility. It is a most complete and satisfying work.



THE BANKS OF THE SEINE

PAUL SIGNAC

One of the paintings in the E. Weyhe collection of modern French and American art shown recently in the art galleries of Seattle, San Diego and Oakland and which goes to Los Angeles this month.

Modern Art at Oakland

The Oakland Art Gallery is showing, until November 4, the modern French and American exhibition assembled by E. Weyhe for the Denver Art Museum. This is co-operatively shown by the Fine Arts Gallery of San Diego, the Los Angeles Museum, the Seattle Fine Arts Society and the Oakland Art Gallery.

From the standpoint of the general public, this show is unfortunate and may prove disturbing to the minds of those who are earnestly trying to understand the tendencies of so-called modern art. Many of the paintings and black-and-whites exhibited are early efforts of artists who are today well known as leaders of the movement. In the fifteen oils and drawings by Alfred Maurer there are probably all the phases through which this artist has passed before reaching his present mastery. Still, with the work of Vincent Canade, Emil Ganso, Jean Matulka, Paul Signac, Maurice Sterne and Maurice de Vlaminck which is in this exhibit, there is reason enough to explain the interest which has been aroused by the collection as a whole.

"New York Window," by Ganso, is a powerful composition. The contrast between this interior of evidently an old-fashioned family and the strenuous life which one is able to feel going on in the huge city below the open window has a tense, dramatic meaning. "Mountain Village," by the same painter is a beautiful landscape. On the flank of the mountain the gay, robust village parades its red roofs, while in the foreground rowboats are quietly resting on the deep blue water of an inlet.

"Double Portrait," "Self Portrait," and "Portrait of Celia," by Vincent Canade although lacking in the plastic qualities which one expects to find in this type of work, are decidedly original and bear expressions which tell of the search of the artist for spiritual beauty.

Two water colors, "Banks of the Seine" and "Lezardrieux," by Signac, impress by the candid handling of the subject.

An extravagant canvas is the "Still Life" by Raoul Dufy showing two boiled fishes on a platter lying on a table which is surrounded by imaginary water through which a fish is seen swimming. It is a poor painting and a worthless subject.

A novel experiment, of interest to artists, is being tried by Junius Cravens, scenic and technical director of the Players' Guild of San Francisco. In each of his interior scenes he uses the paintings, hangings or sculpture of some artist, whose name is then featured on the program. Paintings by Valere de Mari, Mary Curtis Richardson and H. Nelson Poole have appeared in recent productions of the Guild. In its current attraction, "Rollo's Wild Oat," Cravens is introducing paintings by Maynard Dixon, wood sculpture by Jacques Schnier and wrought iron by Ward Montague.

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LEE F. RANDOLPH, Director

BERLIN LETTER

The editor of "The Argus" has allowed me this month to choose my own theme, the only condition being that I write about some modern German painter. This I do with the greatest pleasure, as I have always wished to present to my American readers the one whom I consider the most representative of the younger German painters, most entitled to become the successor of the great German impressionists, Max Liebermann and Lovis Corinth. I refer to Willy Jaeckel.

It is impossible to say that Jaeckel belongs to any one particular school. Many have claimed him, but his great endowment and his artistic inspiration do not allow him to remain within the confines of one group. It would seem quite natural to have seen him join the ranks of the impressionists, but his monumental intellectual perception of the picturesque, and his relationship with the old German masters, have protected him against putting too narrow borders to his art.

During his studies at the different German academies he was brought into contact with many tendencies, and he was able to assimilate them and still remain the great, independent, original artist that he is.

Willy Jaeckel was born in Breslau in 1888. Since 1913 he has lived in Berlin. From the very beginning, he worked on large canvases and showed interest in monumental composition of over-size figures in settings of landscapes. He has a tendency to be symbolical. He was one of the few artists who, during the war, had the courage to protest in his paintings against the brutalities of the time. Many of his compositions deal with religious subjects, one of the most striking being "St. Sebastian" in the Kunsthalle of Hamburg.

Soon after the war, Jaeckel was commissioned to paint four great pictures for the dining-room of a factory at Hanover. In these he demonstrated that a large picture, as well as a small one, can be greatly decorative and, at the same time, highly significant.

In his later work, landscape, hitherto used by him merely as a background, has become the subject of careful penetration. No modern painter has represented mountains or woods so unconventionally and with so deep a feeling. In the past year he has created profound interest as a portraitist. Anyone who has seen his picture of the late composer and pianist, Ferruccio Busoni, will agree that it is a portrait which cannot be forgotten.

Jaeckel has created also a series of illustrations for the Bible and "The Songs of Songs" which remain in the spirit of the tradition and yet are truly modern.

Jaeckel is a member of the Berlin Academy of Arts and is an instructor at the School of Decorative Arts in Berlin. He has sent five of his paintings to the International Exhibition of the Carnegie Institute at Pittsburgh, and his work will be seen with this show in San Francisco next April.

Gabriele Eckehard.

ALFRED MITCHELL SHOWING AT SAN DIEGO LITTLE GALLERY

Alfred R. Mitchell, a San Diego artist, is holding his first important one-man show since his return from a year in eastern centers. The exhibit is being held at the Little Gallery of San Diego. Beatrice de Lack Krombach, director, writes of Mr. Mitchell's work: "His canvases speak of his thoroughness, and his sincerity, virility and facility. His versatility is noted in each work. He is a draftsman par excellence, varying his line and modelling to suit the needs of the moment."

"Mitchell has been associated with the art life of San Diego from earliest manhood. He studied there for three years under Maurice Braun, and then at the Pennsylvania Academy of Fine Arts, which awarded him the Cresson traveling scholarship. For a year he visited the art centers of Europe, and on his return he was awarded the Edward Bok Philadelphia Prize by the Pennsylvania Academy. In 1915 he was awarded a silver medal at the exposition in San Diego, and for the past two years he has been awarded a special prize by the Art Guild of San Diego."

MODERN GALLERY ELECTIONS

At the annual election of officers last month, Julius Pommer was re-elected president and Marian Trace secretary of the Modern Gallery, a group of young San Francisco artists. The organization has grown so prosperous that it was found necessary to create a new office, that of treasurer. Jacques Schnier was elected to fill this responsible position.

Ten directors, who are likewise the charter members of the Modern Gallery, will continue in office. They are Dorr Bothwell, Ruth Cravath, Frank Dunham, Parker L. Hall, Rosalie Maus, Ward Montague, Julius Pommer, Marian Trace, Don Works and Yun Gee.

"Fishermen," a large and unfinished painting by Nicolai Nedashkovsky, the late Russian painter whose work was recently exhibited at the California School of Fine Arts, San Francisco, has been bought by Edgar Walter for the Emanuel Walter collection.



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HERE AND THERE

According to reports which have recently reached Albert M. Bender, San Francisco art patron and friend of Diego Rivera, the Mexican artist is now on his way to Russia where he has been commissioned to do some frescoes. He is expected in San Francisco before the end of the year. During his visit in this city he will lecture on some phases of his art.

* * *

Plans for the coming season were discussed by the members of the Palo Alto Art Club at a meeting held October 20, at their quarters at 340 Melville Avenue. A number of exhibitions will be held at the gallery in the Palo Alto Library, under the direction of Mrs. H. C. Brown, chairman of exhibitions. The first exhibition of the season is now in progress. It includes sculpture, oils, water colors and pastels by members of the club.

* * *

The annual holiday sales exhibition of paintings by members of the San Francisco Society of Women Artists will be held November 5 to 19 in San Francisco at the Heger Building, 442 Post Street. The exhibition this year is jury free.

* * *

The work of Wah Chang, ten-year-old Chinese artist, is attracting renewed attention. Two of his wood blocks, "The Printer," and "Sleepy Stub," were sold recently through the East-West Gallery of Fine Arts, San Francisco. Two prints of the latter were sold, one to John Culley (who also bought "The Printer") and one to Hamilton Wolf of the art department of the University of California.

* * *

The Fine Arts Gallery of San Diego recently purchased a painting by Helen K. Forbes, to be added to the permanent collection of the gallery. The painting is called "Iglesia," and shows a San Francisco church interpreted in a Spanish atmosphere.

* * *

The Club California, at Long Beach, has recently established an art gallery. It will be headed by the art director of the club, Paul Connor. Connor is a member of the Painters and Sculptors Club of Los Angeles, the Long Beach Art Association and the Hoosier Salon of Chicago.

* * *

The headquarters of the Seattle Fine Arts Society have been moved from 823 Skinner Building to 1117 Harvard North. Miss Mildred E. McLouth, formerly assistant curator of the Los Angeles Museum of Science, History and Art, was recently appointed curator of the society.

* * *

Captain John Noel, who will lecture in San Francisco this month on his experiences as a member of several expeditions which have attempted to scale Mt. Everest, on the last of which he was official photographer, is also something of a painter. Canvases by him have been exhibited in New York and Pasadena. He is a grandson of the second earl of Gainsborough.

AN EXHIBITION OF

PERSIAN FINE ARTS

Dr. Ali-Kuli Khan, founder of the Persian Art Centre, New York, has recently established a branch of the Centre in San Francisco, in connection with the studios of O'Hara, Livermore and Arthur Baken. There is a branch also in Pasadena, in the Grace Nicholson Building.

In San Francisco are being shown rare objects from the private collection of Dr. Khan. This exhibit is of especial interest to those who seek the meaning which lies back of the symbology of Persian art.

Speaking at the recent annual meeting of the Pacific Arts Association, Dr. Khan said: "The distinctive spiritual quality in Persian art is color. Color in Persian art has a clear symbolism. Yellow, the light of the sun, signifies the truth of God. Blue means the blue dome of Heaven, and signifies the unfathomableness of God. All of the forms in Persian decoration have significance. The form of the palm, for instance, or pear pattern, is the tree of life. The cypress form is also the trees of life pointing upward to God. With the Persian all art is worship."

The exhibit of Persian art, at O'Hara, Livermore and Arthur Baken includes miniatures painted by Behzad, Mirak, Reza Albari and other artists of the Indo-Persian School and very beautiful lacquered work painted during the Shah Abbas period.

The art of India and Persia was the subject of two lectures given in San Francisco at the Fairmont Hotel on the evening of October 7 under the auspices of the Salon of International Art, Mrs. George A. McGowan, president. The speakers were Syud Hossain, editor of "The New Orient," and Arthur Upham Pope, advisory curator of Muhammadan Art of the Chicago Art Institute and honorary art adviser to the Imperial Persian Government. The meeting was presided over by Robert G. Hooker, Jr., secretary of the New Orient Society of America.

* * *

Some very fine facsimile reproductions of drawings by old masters are on exhibition in the main gallery at the California School of Fine Arts in San Francisco.

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BLOCKX

PAINTINGS BY

CHARLTON FORTUNE

Although Miss Charlton Fortune has only recently returned from a seven-year sojourn in Europe, the twenty-eight oil paintings which she exhibited at the Beaux Arts Galerie of San Francisco during the latter part of October do not tell any of her reactions. Be it in the south of France, in the fashionable St. Tropez, be it in sad Brittany, where women seem to be in mourning everlastingly, be it even in Scotland, the country in which the artist has her family roots, the same mood is ever expressed. Miss Fortune likes gay colors and sun, and she paints gay canvases, but these fail to express anything vital, anything true.

Here is a good painter, recognized as such by several academies in Europe, a silver medal having been awarded to her "St. Ives Harbour," in 1924 by Le Salon des Artistes Français: a good painter, who knows her métier and has refinement but who, unfortunately, does not place herself in front of life, in front of nature. She sees with her eyes and not with her heart and mind.

There is no repose in most of her paintings, no concentration of thought, no strong impulse guiding the brush. The only picture which differs from the rest and which is possibly the closest to the truly felt, is a small landscape "Bengairn, Scotland," a background of solid, rugged mountains with, at their feet, a fresh unfolding meadow. There is more sentiment, finer sensibility in this vigorous little piece of work than there is in all the wings and sails of the too crowded "St. Ives Harbour."

The paintings of Miss Fortune are being shown this month at the Oakland Art Gallery.

ENGRAVINGS ON WOOD

Some of the finest examples of engravings on wood to be seen anywhere in the world have been on view since October 2 in Haviland Hall at the University of California, Berkeley. These are the work of the late Henry Wolf, who, with Timothy Cole, shared the honor of being the greatest artist of his time in his line. Among the most perfect of these engravings are "The Carpet Merchants," by Gerome, the "Portrait of Joseph Jefferson" in the role of Dr. Pangloss, by Sargent, "Beatrice d'Este," by Leonardo da Vinci, "The Fur Jacket," by Whistler, and a "River Scene" by Corot. In every one of these the artist has retained not only the impression of the stroke, but as well the sensibility of the painter, and to an extraordinary degree the respective values of the tonal qualities of each canvas. This same collection was shown at the Panama-Pacific Exposition in 1915, when Henry Wolf was awarded the medal of honor in the etching-engraving group.

Heath Anderson, a member of the San Francisco Society of Women Artists exhibits fourteen water colors at the Gump Gallery, San Francisco. Her favorite subjects are Oriental "Still-Life."

"DECORATIVE MOTIVES
IN ORIENTAL ART"

A fine volume, and one which does honor to the art of bookmaking and to its author, Katherine M. Ball, has appeared in the bookshops of the West. It is unpretentiously called, "Decorative Motives in Oriental Art."

Miss Ball, until recently supervisor of art in the elementary schools of San Francisco, has devoted a lifetime to the study of Oriental mythology and folk-lore, and she now presents with devotion these legends and symbols associated with Oriental art.

The book is divided into thirty-five chapters, all dealing with the animals used in the art of the Orient as a means through which to teach "essential lessons of the philosophies of life." The significance of these motives of Oriental art is explained and illustrated by no less than 673 reproductions, all of which have been worked on or sought for by Miss Ball personally. This book will be of great value to stimulate an intelligent appreciation of Oriental art, especially on the Pacific Coast, where so many examples of Chinese and Japanese art are seen in museums and private houses.

Margaret Bruton, who recently attracted a great deal of attention with several of her paintings, has just finished a large portrait of her mother. In this canvas she seems to have purposely created difficulties and problems for herself for the sheer pleasure of solving them successfully. Her sitter wears a black gown and is sitting on a sofa covered with black satin. The background is as austere: a screen of a neutral shade where only grayish blue predominates. The only cheerful notes are given by a green ginger jar turned into an attractive little lamp which stands on a small table of mahogany, and a light green pillow on which the subject is reclining. It is a rich piece of work and worthy of the "Portrait of my Father" which was exhibited in April with The San Francisco Art Association.

Jessie Arms Botke has just completed a screen and two panels for Mrs. Keith Spaulding of Chicago, to be placed in her Pasadena home.

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ITALIAN HILLSIDE

PHOTO BY LEWIS JOBBELYN
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The New Art Gallery at Carmel

The Carmel Art Association held its formal opening on October 15th at the headquarters of the organization in Carmel. Fifty-eight oils, pastels and water colors by members of the association will remain on view until the end of the year. No jury passed on the work presented, and at least one picture by each member is on exhibit.

Although it is quite reasonable to claim that "there is no better academy than the exhibition room where the work of the artist meets the test of comparison and criticism," some of the pictures shown fail to create any interest, yet the good work which is exhibited in the same gallery retains its full value.

To be classified in the latter group are two water colors by William Watts: one, of Morocco, which shows types and houses very true in local color, the other, of a Buddhist temple, which also tells of the facility of adaptation of the painter's mind and of his understanding of the countries through which he has travelled in recent years.

Two pastels by Catherine Seideneck are delicate and finely expressive of a woman's sensibility. One describes a procession in Italy, while the other interprets the simple life of a German village.

Alberte Spratt exhibits the outstanding water color of the group. It is called "After Glow." There is a rich purple light on the mountains which form the background. This picture is warm and pulsating with life. J. Stanley Wood and

William Erving Long also contribute live work in the medium of water color.

"Cypresses on Monterey Bay" does not need any signature, and no reference to the catalogue is necessary. It is the vigorous, manly style of M. DeNeale Morgan who seems ever fresh and new in her interpretation of the severe coast of Monterey Bay. An academic portrait of Dr. McDougall of the Carnegie Laboratory, by Theodore Criley, is a solid painting and a creditable contribution to the group show. "Italian Hillside" and "On the Grudecca," two oils by George Joseph Seideneck are finely decorative. They are pleasing in color and have great charm by their simplicity of line which is neat and free. John O'Shea and A. Harold Knott exhibit two landscapes which are sincerely felt and rendered in good colors.

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THE CALENDAR

Note—Material for "The Calendar" is welcomed. Data for the December issue should reach the office of "The Argus" by the 25th of November.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Fifth annual exhibition opens Thursday, November 3.

Berkeley Playhouse—Paintings by John Emmett Gerrity, Hamilton Wolf and McLeod Batten.

CARMEL

Carmel Art Association—Exhibiting at Seven Arts Court. Paintings by members of the association.

Carmel Art Gallery—Etchings by Maryika Modjeska. Paintings by Martin Konopacki, Ralph Gilbert and other California artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

Hollywood Book Store—Paintings by Max Wiczorek.

Hollywood Chamber of Commerce—Paintings by artists of Hollywood.

Hollywood Plaza Hotel—Paintings by George Demont Otis.

Kanast's Hollywoodland Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and block prints.

LAGUNA BEACH

Laguna Beach Art Gallery—Gallery Fund exhibition of paintings by members of the Laguna Beach Art Association.

LONG BEACH

Club California—Paintings by Paul Connor.

LOS ANGELES

Alexandria Hotel—Paintings by Norman L. Condit and Eleanor Challiss Faust.

Artists' Melting Pot—Paintings by Nell Coover.

Artland Club—Oils, water colors and sculpture by John Cotton, Karl Yens and Marco Zim.

Biltmore Salon—Paintings by Jack Rich, first of a series of one-man shows.

California Art Club Barnsdall Park—Annual exhibit of the California Water Color Society. European posters.

Cannell & Chaffin—Miscellaneous etchings.

Los Angeles Museum, Exposition Park—Paintings of Mexico by Helen K. Forbes. Starting Nov. 14. E. Weyhe collection of paintings by modern French and American artists.

Los Angeles Public Library—Fall exhibit of paintings by West Coast Artists. Inc.

Stendahl Galleries—Portraits by Alice Barney.

Willshire Galleries—Paintings by Alice Blair Thomas.

MONROVIA

Stone International Galleries—General exhibition of paintings.

OAKLAND

Fifty-eight fifty Lawton Avenue—Until Nov. 15: Twenty-five etchings by Frederick Robbins.

Mills College Art Gallery—Paintings by California artists.

Oakland Art Gallery, Municipal Auditorium—Nov. 6 to Dec. 4: Paintings by E. Charton Fortune, etchings by Alfred Hutty.

PALO ALTO

Palo Alto Art Club—Exhibiting at Palo Alto Public Library: Oils, water colors, pastels and sculpture by members of the club.

Stanford Art Gallery—Until November 5: Paintings by N. Fajloka, member of the Society of Independent Artists of New York.

PASADENA

The Gearharts—Woodblocks and etchings.

Huntington Library and Art Gallery—Permanent collection of paintings by American and European masters.

Kievits Gallery—Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Water colors

by "Pop" Hart. Portraits by William Van Dresher. Oriental fabrics, old maps, etchings. California landscapes by Aaron Kilpatrick. Handwrought silver by George Jensen of Copenhagen.

Pasadena Art Institute—Pasadena Society of Artists. Paintings by Faval, Murphy, Chase, Wyant, Conrad Buff, Barton Mambert and Albert Mow. Illustrations by Harold Gaze.

Persian Art Centre—Exhibit of Persian fine arts from the collection of Dr. Ali-Kuli Khan.

Pasadena Public Library—Paintings by Pasadena artists.

SACRAMENTO

Crocker Art Gallery—Permanent collection of paintings.

SAN DIEGO

Fine Arts Gallery of San Diego—Paintings by William Chase. Memorial exhibit of pastel sketches by Irene Milton Hill. Japanese prints. Photographs by Blummann.

La Jolla Art Gallery—Landscapes by Julia Porter and Charles Murphy.

Little Gallery—Sculpture by Mabel Fairfax Karl. Paintings by Alfred R. Mitchell. Monotypes by Sherman Trease.

SAN FRANCISCO

Beaux Arts Galerie—Nov. 2 to 16: Paintings by Otis Oldfield. Nov. 17 to 30: Paintings by Maynard Dixon.

California Palace of the Legion of Honor—Carl Hamilton collection of Italian Renaissance art objects. Paintings and sculpture by modern artists of Europe and America. Special exhibit of Japanese art. Eleven drawings by Maurice Sterne.

California School of Fine Arts—Starting Nov. 15: Twenty-five water colors by Sergey Scherbakoff.

Crock of Gold—Drawings, etchings and wood blocks by Howard Simon.

De Young Memorial Museum—Sixty-four paintings by Ossip de Perelma.

East-West Gallery of Fine Arts—Until Nov. 15: Paintings by Diego Rivera. Beginning Nov. 16: International exhibition of fifty prints by members of the Chicago Society of Etchers.

S. & G. Gump Co.—Until Nov. 5: Water colors by Heath Anderson. Nov. 7 to 19: Memorial exhibition of paintings by Louis E. Rea.

Modern Gallery—Nov. 1 to 15: Paintings and drawings by Rudolf Hess.

Nineteen-ninety California Street—Paintings by Trevor Haddon, R. B. A.

Persian Art Centre—Persian fine arts from the collection of Dr. Ali-Kuli Khan.

San Francisco Society of Women Artists—At the Heger Building, Nov. 7 to 19: Holiday sales exhibition of work by members of the society.

Warden Gallery—Paintings by California artists. Etchings and mezzotints.

SAN MATEO

Benjamin Franklin Hotel—Until Nov. 12: Paintings by M. DeNeale Morgan.

OREGON

PORTLAND

Museum of Arts—Water colors by Gifford Beal, Carl Broemel, Guy P. du Bois, Ernest Fiene, Henry Keller, Richard Layne, Charles D. Lay, Jerome Myers, Maurice Prendergast, Henry Schnakenberg, Martha Walters and William Zorach.

WASHINGTON

SEATTLE

Cornish-Metropolitan Art Center—Exhibit of commercial and advertising art. Seattle Fine Arts Society—International water color exhibition. Coming in December: Chinese paintings, the Fuller collection of jades and an exhibition of prints by Pop Hart.

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THE ARGUS

A Journal of Art Criticism and News

PUBLISHED MONTHLY IN SAN FRANCISCO

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

628 Montgomery Street
Davenport 97

MODERNISM IN PAINTING

By Hamilton A. Wolf

SMALL wonder that the layman becomes confused as to what this is, which, for lack of a better name, we call "Modernism" in painting, when the majority of painters themselves still have doubts and misunderstandings about a revolution which has been going on in the world for centuries.

There are three epochs in the history of art which have a vital significance for the present day: Those of Giotto at the time of the Renaissance, of El Greco toward the end of the Sixteenth Century, and of Cézanne at the end of the Nineteenth Century.

Giotto was the revolutionary of Italy who broke from the limitations of the early Christian painters and who painted murals which have never been surpassed. There has been no one who ever stated in a manner equal to his the great truths which he immortalized.

El Greco, the Cretan, was another giant, another revolutionary. He lived in Spain and imbued his work with the same spirituality one finds in Giotto, but through what a contrasting temperament!

Cézanne, the Frenchman, a man who must have held communion with both Giotto and El Greco, was the greatest revolutionist of any time. Yet, little did he realize that his plodding and stumbling, and sometimes fumbling, was to revolutionize the world,—not alone the world of art. We owe to him, beyond any doubt, our emancipation in painting and sculpture. And further than that, would the universal change have taken place in music and literature without him? Are not the very changes in the social order an outcome of his having lived and worked?

There have been thousands of great technicians who will never be surpassed in the placing of paint upon canvas or in the chiselling of stone, who could draw and model with never a fault in proportion. But is this the last word in art? We come down the centuries from Leonardo da Vinci to Franz Hals, to Velasquez, to Reynolds, to Sargent, and what have we? Superb, unsurpassed technique, and one must bow to such mastery. But there it ends.

Let us consider Cézanne of his confrères, Gauguin and Van Gogh, who make up that trinity of the first masters of the present period. Your smug academician, who sees with the eye of a camera and only the surface of things, will squirm most uncomfortably before proportions which do not match his standards of perfection, or of color that does not deviate from the faithful rendition of things as seen by Gérôme and Bougereau. There can be no explanation of the mentality, or the evolution of Cézanne as a thinker. He was not hailed as a great genius while he was working—far from it. He painted one canvas after the other, with faith in his own destiny, not realizing how potential he was, or how the ripples from the stone he tossed into the pond, were to reach the poles. He had that

(Continued on page 2)



GIRL HOLDING FRUIT

COURTESY CALIFORNIA PALACE OF THE LEGION OF HONOR
MAURICE STERNE

Maurice Sterne's work is probably the finest expression of modern American art. It possesses a high degree of spirituality.

THE ARGUS

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Vol. II December, 1927 No. 3

A PRACTICAL PLAN

In the November issue of "The Argus" we wrote, "Art galleries, more than any other bodies in the world of art, are probably best fitted to attempt to sell art to the public, and thereby establish markets for locally produced work as well as for international work." And we were considering a plan whereby original works of art might be sold on the instalment plan.

This plan, in no way novel, and which has been tried in some co-operative galleries, has not yet been worked out through regular business channels. It has remained for a group of San Francisco business men whose attention was attracted by our November editorial to offer their financial backing to such a project.

This is good news alike for the artists (some of whom frankly doubted that business men could be found who would interest themselves in a plan of this kind) and for all those who genuinely enjoy works of art and who will more readily buy them when they find that an easy payment plan is offered as a simple matter of business and not merely as a special courtesy.

This service is now being offered by the East-West Gallery of Fine Arts, San Francisco, which announces elsewhere in this issue an extended budget plan whereby payments for works of art purchased there may be made in convenient monthly amounts.

In a recent public statement, Mrs. Rose V. S. Berry, art chairman of the General Federation of Women's Clubs, brought out the fact that, except for a few individuals of great wealth, the people of

MODERNISM IN PAINTING

(Continued from page 1)

rare quality possessed by Giotto and El Greco.—Spirituality. If that is born in a human being, whatever be his race or color, he will speak divinely, no matter how he says it.

Civilizations, in the history of the world, have gone to destruction through over-sophistication. This present movement is a healthy sign for our civilization. There is a strong tendency to take us back to the simpler way of seeing things, which some call primitive. We cannot be primitives in the true sense, unless we would do what some of the younger revolutionaries in Paris suggested one evening around the table of a café on the Boulevard Montparnasse—make a bonfire of the work in the Louvre and the Luxembourg and all other museums, so as to begin afresh. A civilization never waned when its thinkers were in the throes of healthy growing pains. Traditions are being broken down, traditions which made art not much more than a colored photograph.

The modernist is bringing design into his work. He is bringing imagination into it, he is bringing all those things that escape the lens of a machine.

One of the superb things done in this generation is "A Nude Descending the Staircase," by Marcel Duchamps. Those who go to see it expecting to behold a nude model walking down a flight of carpenter-made stairs will be sorely disappointed. What we do have is an abstract design of shapes, beautifully composed, giving the sensation of a clattering noise and a movement of forms in a downward direction. All of this without the least suggestion of reality.

There is another name one cannot overlook, which is bound to go down in history as that of a world figure: Diego Rivera, the Mexican. What contumely is heaped upon him! Here is a man expressing not only himself, but his people, his country, his time, with that same spirituality of Giotto, El Greco and Cézanne. True, to those who feel it, his figures might be out of academic proportions, but if they were to have no legs or arms at all they still would say what all great works of art express, an inborn spirituality.

This is no brief for poor work, no brief for those who would take impossible short-cuts, through laziness, for all masters have been schooled thoroughly, and anyone who would join that immortal company can only do it through hard thinking, hard work and, above all, a sincerity within himself to himself, no matter what the world thinks of him.

the United States, the richest country in the world, buy almost no art. It is our belief that, if art is offered to them on easy payments, the American people, thoroughly accustomed to buying on the instalment plan, will gradually form the habit of buying works of art as readily as they now buy pianos and radio sets.

PASADENA'S FIRST ANNUAL PRIZE EXHIBITION FOR OILS

The first of a series of annual prize exhibitions of oil paintings, open to all artists residing in California, is announced by the Pasadena Art Institute. The prizes are as follows: First, \$500, to be known as the Harold A. Streator Memorial Prize; second, \$300, donated by Mrs. H. A. Everett; third, \$100, donated by Homer E. Sargent; three honorable mentions, one each for portrait, still life and landscape.

The closing date for entries is December 20, and the pictures will be shown from January 6 to 31. The selection of paintings to be exhibited and the final awards will be made by judges of national reputation.

No artist may enter more than one canvas. The size of the canvases shall be not less than 14 by 20 inches, and not more than 40 inches in width, and they must be suitably framed. It is requested that excessive depth and ornamentation of frames be avoided. All paintings must be shipped without glass because of transportation regulations.

Entries are to be sent to the Pasadena Art Institute, in care of the Orth Van & Storage Company of Pasadena. Transportation charges both ways must be borne by the exhibitor. Costs of unpacking, hanging, insurance and repacking will be borne by the Pasadena Art Institute. In case of sale, the Pasadena Art Institute will retain ten per cent to cover handling and remit the balance to the artist.

For entry blanks, address: Pasadena Art Institute, Carmelita Gardens, Pasadena, Calif.

CARNEGIE FOREIGN GROUP TO BE SHOWN IN SAN FRANCISCO

As has been announced, San Francisco will be able to view the paintings included in the entire foreign group of the Twenty-sixth International Exhibition of the Carnegie Institute. These will be hung at the California Palace of the Legion of Honor from April 2 to May 13.

The exhibition will include, among other works, several canvases by Henri Matisse and Claude Monet, and "Adoration of the Child Jesus" and "The Virgin of the Light" by the foremost religious painter of France, Maurice Denis. There will be sent, as well, three paintings by Maurice Utrillo and a portrait by Henry De Waroquier.

The German group, which is particularly interesting, includes paintings by Max Pechstein, six canvases by Karl Hofer and a number by Willy Jaeckel (see "The Argus" for November, page 8, "Berlin Letter.")

Other sections include paintings by Oscar Kokoschka of Austria, Henry Lamb and Ernest Procter of Great Britain, Alexander Jakolev and Boris Grigoriev of Russia, Anto Carte and Opsomer of Belgium, Jan Gregoire of Holland and other by artists of Hungary, Poland, Czechoslovakia, Norway, Sweden, Italy and Spain.

ANTO CARTE—A PRIZE WINNER AT CARNEGIE

By Maurice Kunel*

The Belgian artist, Anto Carte, recently awarded second prize at the International Exhibit of the Carnegie Institute, is a Walloon, and not a Fleming as has been supposed by some. His first studies in painting were at the Academy of Mons under Boulard and Motte. Of an extraordinary talent, he brought more to, his masters than he was to receive from them, for his gifted hand was already essaying the most difficult tasks, and it could speak many languages in lines. By good fortune, the young painter was quite as rich in spiritual qualities and sensibility as in technical facility, so that when his black-and-white drawings appeared for the first time in Antwerp and Brussels they revealed at once a strong personality.

The themes of Carte's early paintings were the dark skies, the low houses in rows, the somber-looking miners and the slow barges on the rivers—all familiar sights to him in his country of the "Borinage." The long and apparently distorted bodies, the harsh expressions of the faces, the hands which tell as tragic a story as do the pale faces of his types, are the characteristics of his art in his earlier years,—not an art of prettiness or grace, but an art sprung from the drama, the agonies, the sorrow of life. To him, life was then seen and felt only as a tragedy, and art was a means of interpreting it.

Attracted by Brussels, Carte remained in the Belgian capital for several years, and there for a time came under the influence of Montald, the decorative painter. About 1918 a change is observable in his manner. His line takes on an air of nobleness. He still sees the drama of life, but his style becomes broader.

Endowed with great facility of assimilation, Carte, as all geniuses before him have done, borrows from everyone. He takes new ideas where he finds them, whether from the primitives, from a Breughel, from a Gerome Bosch or from his contemporaries de Bruycker and Van de Woestyne. He is not at all ashamed of staging old subjects, and the great poems of centuries gone by are through him revived and presented anew. Successively appear "The Prodigal Son," "The Madonna of the Sea Gulls," "Pieta," "Crucifixion," "Benedicite," "Nativity." Great though his technique, his heart never ceases to speak. He is human. He is a mystic whose candor is almost childlike. His sentiment dictates the use and play of his colors. His tones which are so rich in "The Madonna of the Sea Gulls" become, in canvases like "Nativity," almost poor and elementary. This

is by design and intent, and for the purpose of creating an atmosphere of naive emotion.

Successful, flattered, the object of the admiration of his countrymen, this artist, who was scarcely thirty-five years old on the morrow of the world war, found himself invited to send his work to all the exhibitions held in the main galleries of the world. For a moment his friends feared for his talent. How could one so young withstand being paid the homage of a genius and yet retain his sincerity? But he sensed the danger and forced himself to renew the vision.

It was then that Carte discovered the Flemish painter, Minne. In Spain he was to meet the art of the Zubiaurres, and in cosmopolitan Paris he came into the presence of some of the manifestations of Asiatic art. These different influences brought about a complete change in his work. Leaving the manner of the Fifteenth Century masters which he had rediscovered for himself, leaving the inspiration which he had found in the latent drama of all life, he now sits by a new spring, that of calm happiness and fan-

tasy. A ray of love, warm, deep and divine, radiates from his new work. The distortions which he still uses are intended as elements of decoration, and his compositions often take from such elements extraordinary qualities of elegance and suppleness.

Not for a long time has Belgian art produced such a personality as Anto Carte. The Pittsburgh jury has given proof of discerning judgment in according him its laurels.

Charles Bernard, Belgian art critic, in the catalogue of the International Exhibition at Carnegie Institute writes:

"The Wallons, with Strebelles, Anto Carte and Bruiseret, have sought to make the intellectual element predominate in their well arranged compositions, while the classic or archaic forms in their purely pictorial value belong to such artists as Saverys and Opsomer.

"Realism, the richness of material things and visual emotion, are not the only aspects of Flemish painting. Mysticism comes in for a large share."



PARCE DOMINE

ANTO CARTE

*Maurice Kunel is a member of the editorial staff of the "Journal de Liège," and a frequent contributor to the more important art publications of Europe. "The Argus" is fortunate in having secured M. Kunel as its Belgian correspondent.
—The Editor.

Landscape Architecture

By Stephen P. Child

The writer of this article, Stephen P. Child, is the author of a volume entitled, "Landscape Architecture—A Series of Letters," published recently by the Stanford University Press. Mr. Child has had thirty years' experience as a landscape architect and consultant in city planning. He is a fellow of the American Society of Landscape Architects, a member of the American Society of Civil Engineers, the American City Planning Institute and of the British Town Planning Institute.

—The Editor.

Landscape architecture: What is it? Some critics say that the practitioners themselves do not know. Others feel strongly that Frederick Law Olmsted the elder, the father of the profession, knew what he was about when he selected the name. About seventy years ago, when Mr. Olmsted was beginning his landscape work, that great tract of land in New York City now known as Central Park was to be developed and made beautiful for the purpose of providing for "a form of recreation to be obtained only through the influence of pleasing natural scenery upon the sensibilities of those quietly contemplating it." It was a new problem for this country and, indeed, for any country, since none of the great parks of Europe were originally for the purpose above mentioned. Mr. Olmsted saw clearly the greatness of the task and the differentiation of this form of design from the work of the gardener, and chose to call it "landscape architecture" and himself a "landscape architect."

It was in 1856 that Mr. Olmsted had before him the problem of designing a great public park for a large city. Here was to be developed (and we know how well it has been done) broad, peaceful landscape effects giving the tired city-dweller opportunity for restful contemplation and relief from city sights and sounds. These were to be designed and executed where none existed before, and in such a way that there should be no obtrusive evidence of man's elaborate control and no marring of the pleasing, restful effect by certain garden elements. This was what he termed landscape architecture, which is, then, as Charles Eliot has well said, "the art of arranging land for use and the accompanying landscape for enjoyment."

It would be a fascinating study to go back through the ages and note the beginnings and gradual development of the principles of landscape design. In far-away Egypt, in Babylon, in Greece and in Rome there were distant beginnings; even in the Dark Ages of medieval times there was a continued groping in this as in the other arts. With the cessation of the harsh, warlike conditions and the dawn of the Renaissance, landscape design entered upon a new and glorious era, for now great protective walls were useless and we begin to find country places designed solely for enjoyment and the entertainment of guests. Then was developed that perfect thing in landscape design, the Italian villa.

Landscape design developed rapidly in

Italy and the Italian influence soon spread into France and England. In France, while this Italian influence is noted at first, it soon spread to a much more vast conception. The motives of the great French landscape designers were the wealth and power of the nobility, and their desire to express these two things in the surroundings of their palaces and châteaux by the extent of their finished grounds.

The topography being quite generally nearly level, all was adapted to this. Terraces became broader, greater areas of water were employed, and the development of the chateau appeared. The scale was colossal and the emphasis placed, not upon convenience, but almost wholly upon appearance. The purpose was to express magnificence, and was for effect wholly. The results, while grand and impressive, were not so exquisitely interesting as in some of the Italian work.

English landscape design was, as a rule, more human, more influenced by medieval motives, and there was less emphasis placed upon the strictest axial and formal motives, and there was distinctly less symmetry than in either the French or the Italian work.

Let us turn, now, to the result of all this as expressed in the landscape architecture of the present day, especially in America.

In the practice of this profession in America today there are many classes of problems. There is, for example, what might be termed domestic landscapes architecture, or home grounds. And with homes as varied as those of Maine, Florida, the Middle West and California, manifestly no rule of thumb will answer. Then there are public reservations to be de-

signed, greater and lesser parks, squares and playgrounds, their proper distribution and their necessary connecting parkways, real estate allotments and residential town-sites bring a different set of problems. And all this leads up to the complicated and comprehensive subject of city planning, involving the heartiest sort of co-operation on the part of the engineer, the lawyer, the sociologist, the architect and the landscape architect.

Never has the underlying thought behind good city planning been better expressed than in the words of the eminent English town planner, Mr. Raymond Unwin: "When your sociologists, economists, archeologists, engineers and surveyors have studied the question, the putting of all this sum of knowledge into the final column of expression,—that becomes an artistic problem. And for this reason the same rules which apply to the creation of an artistic design are the basis of a convenient and workable city. The same portioning between different parts, the bringing into harmonious relation of the industrial, commercial or residential quarters; the grouping and linking together of civic and governmental centers; industrial and recreational centers, the linking of these together with main highways of great width to accommodate the main lines of traffic, secondary highways for convenience of communication in detailed parts, and so on,—all this follows the same rules, exactly, as govern design."

William Wendt, A. N. A., was welcomed back to Laguna Beach last month by bands and the assembled citizens. On November 22nd the Laguna Beach Art Association tendered him a reception and dinner. Wendt has spent the past nine months in Europe, his first visit there in twenty years.



COURTESY CALIFORNIA ART CLUB
WILLIAM WENDT

THE LAND OF HEART'S DESIRE

Woodcuts

By John H. Culley

An article by Bertha E. Jaques, entitled "The Value of Prints," in the November issue of "The Argus" incites some comment. Mrs. Jaques speaks as though wood engraving were a lost, abandoned art. This is largely true in America, where artists seem to find soft wood, and more especially linoleum, more suited to their attack than the hard cross grain. But wood engraving is far from dead in England and on the European continent. Two London societies of wood engravers exist and flourish, giving regular exhibitions at leading galleries. These societies contain many of the foremost of the younger British artists; and a surprisingly large number of young art students are studying and practising wood engraving. In continental Europe we find no such specialized organization of the art; it is cared for there by societies of general engraving or is carried on, particularly in France, for book illustration.

Mrs. Jaques speaks truly when she says that wood engraving, having ceased to be generally useful for commercial purposes, is so much the freer for art expression. But her suggestion that a new *Lepère* arise for the purpose gives one a shock. *Lepère*, like a number of others of his time, was a professional engraver. These professional engravers served an apprenticeship of five years at their craft, and they grew to be so alarmingly expert, that in their hands, wood engraving ceased to be a creative art. They used it to get textural, tonal effects that have no relation to wood, at the expense of all glyptic quality.

But though few, if any, modern wood engravers are so expert as these adepts of the 19th century, there are plenty of contemporary European and British wood engravings that have vastly more structural and emotional significance than anything *Lepère* ever produced. Sufficient to name Boullaire, Siméon, le Breton, the Nash brothers, Barbara Greg, Ernest Rice and Eric Gill (who even makes intaglio prints from wood blocks), not to mention the American J. J. Murphy, one or the most powerful of all, and Rockwell Kent. One might add the Greek Galanis, the Turkish Ben Sussan, the Japanese Hasagawa, Joseph Weiss and others in Germany; Max Nathan and Larsen in Denmark; Brocas in Belgium. Wood engraving is not by any means a dead art.

Yet, after all, since no one can by looking at the prints distinguish among them, why this academic differentiation of wood engraving and wood or "lino" cutting? They are all the same process, represent the same principle. They are glyptic, involve *carving*, use the virgin black and white planes. Hence their power to achieve massing, synthesis, warmth and energy to a degree impossible for any other of the duplicating processes of art.

Water Colors by Stanley Wood

By Howard Putzel

It seems strange that so few among the California artists have caught the essential atmosphere of this region: the lusciousness of its rounded hills, the glowing splendor of its seacoast or the peculiar prismatic radiance of the light here. Stanley Wood is one of these all-too-few.

An exhibition of water colors by Wood is being shown at Vickery, Atkins and Torrey. They are fine things—the natural effect of a brilliant and sensitive medium boldly directed by a facile hand. The artist concerns himself mostly with landscape, but scattered here and there one comes upon more intimate impressions such as the tip of a rock bathed in moonlight, a cypress or a gypsy fortune teller.

Collectively, the pictures are the best that we have seen from Mr. Wood. And as a matter of fact, this is the finest exhibition of California water colors that we have ever seen, regardless.

Not that all of the paintings have the

qualities that make this outstanding among exhibitions of California art. For us, the picture of pueblos by moonlight has an almost repellent coldness that is too suggestive of snow, and one or two of the small cottages verge on the commonplace.

But these are more than balanced by any one of the dozen or more paintings that bespeak genius—by the subtle cadences of "Back Water," by the massive and rolling solidity of "Green Hills" and by the gay insouciance of the circus pictures that almost make one hear the brass band though it is nowhere in sight.

Best of all I liked "Under the Wharf" with its vibrant greens. Here one finds a free play of imagination which retains all the essential character of the scene. The same is true in "The Summit"—slightly romantic in its splash of moonlight on a crag against a blue sky. "The Gypsy" has bold line and sensuous color; even so, there is an effect of mystery.



TWO NUDES

This canvas by Lucien Labaudt of San Francisco was exhibited last month in Paris at the Salon d'Automne.

LUCIEN LABAUDT

IN LOS ANGELES

By Arthur Millier

Prizes in the Eighteenth Annual Exhibition by the California Art Club, which opened at the Los Angeles Museum on November 17th, were awarded as follows: The Mrs. Keith Spaulding prize of \$200 for the best painting of western landscape was awarded to Roscoe Shrader for his picture, "Pageant of a Mountain Camp." This award, which is to be an annual one, is made possible by the friendly interest in western art of Mrs. Keith Spaulding of Pasadena and Chicago.

The Evelyn Dalzell Hatfield gold medal, which carries with it a cash gift of \$50, for the painting which in the opinion of the jury contributes most notably to the success of the exhibition, was awarded to Charles M. Reiffel for his landscape, "Summer Design." Dalzell Hatfield, proprietor of the Newhouse Galleries in Los Angeles, founded this annual award in memory of his mother.

The California Art Club's honorable mention and medal were awarded to Meta Cressy for her painting "The New Gown." Gown."

* * *

In an exhibition of paintings by ten Americans, at the Newhouse Galleries, a landscape by Dedrick Stuber of Los Angeles, though surrounded by the works of National Academicians, was lifted above the average by its genuine enthusiasm. Ernest Lawson, N. A., Charles M. Reiffel and Chauncey M. Ryder were especially well represented.

* * *

With the exception of one figure piece, "The Story," distinguished by its simplicity of color, mass and movement, the paintings by John Hubbard Rich shown at the Biltmore Salon during November repeated rather tamely his past performances. The color harmonies in his decorative flower pieces and still lifes and in his portraits are always noteworthy, but it is only occasionally he gives us the pictorial results of a fresh and glowing experience. Then is produced a "Maggie Gum," a "Frederico," or—as here—such a lovely figure piece as "The Story," wherein a young girl reading a book revealed to him such a unified composition that his brush swept all details into a single beautiful mass.

Also shown at the Biltmore were three lively drypoints by Aries Fayer, a striking plate of the new Los Angeles Public Library, a head of Lindbergh and a whimsical little plate of two men walking.

* * *

At the Chuo Bijutsu Kwai Kwan, the Japanese Art Club of Los Angeles, at 321½ East First Street, a large group of paintings and small wood sculptures by Torajiro Watanabe were exhibited. This Japanese artist has just returned from nine years in the Woodstock art colony, New York. An able designer, he is heavily committed to the murky Woodstock palette and the Woodstock mannerisms. He is most interesting and perhaps most himself when his Japanese fondness for water-

falls and rock compositions dictates his subjects, and in several sketches, in which he had little time to think consciously, he sets down records of clouds and of rain with the true feeling of a son of Hokusai.

* * *

A private collection of paintings that is rapidly assuming real proportions is that owned by Willits J. Hole of Los Angeles. The paintings are now installed in an ornate fireproof gallery designed by Pierpont Davis, architect, and include among many other works, paintings by Franz Hals, Van Dyke, Turner, Raeburn, Daubigny and Sisley.

* * *

Charles L. A. Smith, portrait and landscape painter, has purchased from Charles Lanning Haskell his interest in the Los Angeles Art Institute, becoming joint owner with J. Francis Smith.

* * *

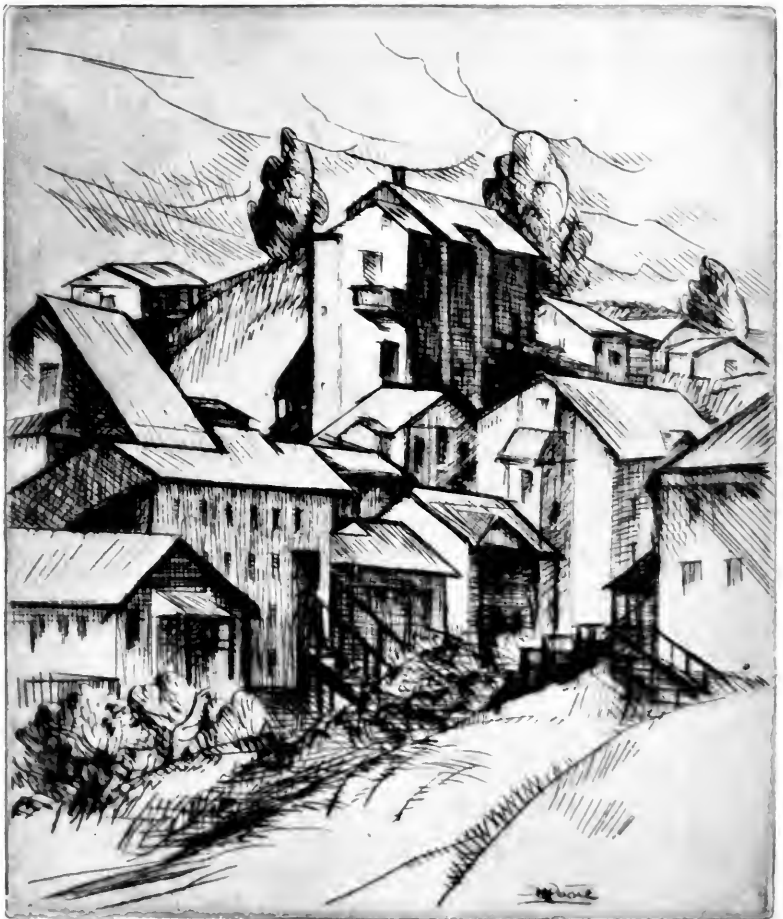
At the recent Arizona State Fair, held at Phoenix, Miss Loren R. Barton of Los Angeles was awarded first prize for water colors and second prize for oils.

UNIVERSITY WOMEN HOLD ANNUAL ART MEETING

The annual art meeting of the San Francisco Bay branch of the American Association of University Women was held November 26 at the California Palace of the Legion of Honor, San Francisco. It was presided over by Mrs. Harry A. Kluegel, president of the branch, who introduced as the principal speaker Mrs. Rose V. S. Berry, for the past twelve years chairman of art for the General Federation of Women's Clubs. Mrs. Berry made a strong plea for a national art gallery at Washington, D. C. Such a gallery, to house principally the works of American masters, is the chief objective of the art department of the General Federation of Women's Clubs.

Following the luncheon, the members adjourned to the galleries, through which they were conducted by Dr. Cornelia B. Sage Quinton, the director of the Legion of Honor Palace, and by Major William Warren Quinton, its curator.

A portrait of Miss Cora Williams, Berkeley educator, has just been completed by Peter van Valkenburgh, a Berkeley artist.



GLEN PARK HOUSES

Etching

H. NELSON POOLE

One of fifty prints now being shown at the East-West Gallery of Fine Arts, San Francisco, by the Chicago Society of Etchers.

IN SAN FRANCISCO GALLERIES

The outstanding work of the November exhibits in San Francisco was a painting by Otis Oldfield, "Telegraph Hill." In this landscape the artist gives in bright, clear, simple colors, a description as poetical as it is true of this picturesque San Francisco landmark. Getting away from the dry formulas of cubism without returning to academic conceptions which have become meaningless, Oldfield presents with this picture a most complete and most satisfying work, one which only years of real effort, of honest search for individual expression, could achieve. It combines the finest qualities of graphic and plastic art. This painting was exhibited at the Beaux Arts Galerie during the first two weeks of November. Sixteen smaller landscapes, done in Owens River Valley, were shown with it. These were painted in front of nature; yet they are no rendition at all of the country seen. They are primarily symphonies in colors. In them, the subject is given very little importance. Pictures like "A Confetti of Cotton Woods," "Wild Grasses," "Oasis," demonstrate an idea of Oldfield's that painting is meant to create visual rhythm and beauty with colors rather than to tell a story or describe scenery.

As an antithesis to this viewpoint is seen now that of another painter, Maynard Dixon, whose landscapes have succeeded those of Oldfield at the Beaux Arts.

Approaching his subject with an attitude of absolute submission to it, Maynard Dixon, who recently spent four months in Nevada, shows paintings which are direct renditions of the country visited and seen. In these the artist has not attempted to compose, to organize his subject matter. He has not tried to create problems for his brush, or even to express his own individuality through his work. He sat in front of his models: strangely shaped mountains adorned by green meadows, alkaline beds of pure white running in long stretches at their feet. There lay something greater than his "ego," he thought, something masterly in design and composition, and, letting it guide him, he tried to render it as it is, not to interpret it.

Fifty-one oils of mountains, desert and fertile valleys, abandoned mining camps, bits of curious cities, are here to testify to this attitude and manner. It is the work of a man who is conscious of what he is doing and who knows how to restrain his emotions, who has dignity and poise.

* * *

The East-West Gallery of Fine Arts is exhibiting prints by members of the Chicago Society of Etchers. With less than ten exceptions, everything shown is in the class of good skillful work without much originality.

H. Nelson Poole takes all the laurels with his beautiful "Glen Park Houses." It is the only work in the whole exhibit which has warm tonal qualities and is freshly felt and seen. It is one of the few which give the impression of a creative work.

"Watching the Elephant," by Elizabeth Engelhard of Chicago, if only work-

ed a little deeper, would be in the same class as the etching by Poole. The artist caught a fine subject in these children crowding back of the rope at the zoo, watching the elephant, and she has handled it with a fine sensibility.



PHOTO GABRIEL MOULIN

LADY WITH FLOWERS RUDOLF HESS

Rudolf Hess held a one man show at the Modern Gallery early in November. He is not trying to express ideas or sentiments through his work. He is primarily interested in creating a decorative composition. This he has achieved in the painting, "Lady with Flowers."

The wood cuts, paintings and drawings by Ralph Chesse which were exhibited during the remainder of the month at the same gallery carried with them much of the depressing feeling which Florence Wieben Lehre, art critic of the "Oakland Tribune," identifies with modernism. She writes: "It seems that only that which is sombre and joyless appeals to the modernists as being expressive of life." Very likely Ralph Chesse, with others, would answer that "any artist who goes a little deeper than the surface finds a great deal of seriousness, sorrow and ugliness, and,

that to express it is, after all, to interpret life - and life at its fullest, noblest and best, too." * * *

Sergey Scherbakoff, whose work was reviewed in the August number of "The Argus," is exhibiting until December 10 a collection of fifty-one paintings and sketches at the gallery of the California School of Fine Arts, San Francisco. With the added atmosphere of the distinguished surroundings in which these pictures are now displayed, one is more impressed than ever with the masterly talent which stamps every one of them.

These water colors may lack in spontaneity (the sketches of California and Bonin Island are an interesting exception to this lack of genuine expression), they may lack in overpowering emotion, they may lack human interest, yet they stand as great as some of the great classics. Forms, colors, have been made to give the utmost esthetic enjoyment under the brush of Scherbakoff. It is the sort of work which stands the test of epochs and countries. It is the sort of work which needs not be any more modern than academic. It does not have to take part in any revolution. It stands on its own intrinsic qualities, for its beauty of line and for its tonal qualities, and will ever please the revolutionist and the conservative.

* * *

Noboru Foujioka whose paintings are exhibited at the California Palace of the Legion of Honor, is a Japanese artist who has in late years lived and studied successfully in Portland (Oregon), New York and Paris. He is a satirist with a greater humor than a desire to moralize. Very witty, he is not cruel, but on the contrary naively sensitive and of candid expression. The subjects with which he deals are not Japanese; yet, throughout his work there is a trend which is closely akin to the spirit of the painters of the Ukiyo-ye School. Like them, he studies the every-day people and interprets them in some of the most trivial situations. His surroundings, no matter how commonplace, are an inspiration. His landscapes, even more than his compositions, have the qualities of his race plus a youthful touch of genuine romanticism. A keen observer, Foujioka is also somewhat of a thinker, of a sociologist, and pictures like "Underworld" and "Night of Lenin" are typical of this. There is "no art for art's sake" in this whole exhibit. J. B. S.



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The Idealism of Persian Art

By Ali-Kuli Khan, N. D.

Dr. Ali-Kuli Khan, the writer of this article, is a foremost authority on Persian art and Persian general culture. He has represented his country in various diplomatic capacities in the United States, France, Poland and Russia. During his present leave of absence on private business he has founded the Persian Art Centre in New York, branches of which are being established in California.

—The Editor.

Ralph Waldo Emerson spoke of the Persians as a nation who, in the long course of their history, have ever refined and civilized their conquerors. This is due to their ancient culture and to the original character of their art. The Moslem Arabs who conquered Persia in the Seventh Century and gave their religion to her people were, in turn, conquered by the superior qualities of Persian culture. The same is true of the Mongol descendants of Genghis Kan who conquered Persia in the early Thirteenth Century. Tamerlane and other mogul rulers of Persia, assisted by the learned statesmen and scholars of that country, introduced Chinese art into Persia, and later diffused a broader knowledge of Persian culture throughout the countries of the Near East, not forgetting the noble gifts of the Aryan civilization with which they enriched China. Thus, these two conquerors of Persia became the means of disseminating Persian art in all the countries from the Pacific to the Atlantic Ocean.

There are those who contend that Persia is not the originator of her arts, in that Assyria and ancient Egypt have made their contributions to Persian Art. But this is true of all the nations and their arts.

Why is it that Persian art has had such a general appeal? Why has it endured despite the many vicissitudes experienced by the Persian nation? Why has Persian art influenced the arts of all the nations of the world?

A brief answer to these questions may here be of interest. The main reason is the universal conception of the Creator which the Persian artist has ever aimed to express in his handwork. To him, the divine creator of the universe is the one father of one humanity, irrespective of race, region or religion, not a racial or parochial God, but the supreme invisible spirit of whom nature is the visible garment.

To portray this conception in lasting fashion, the Persian artist has had recourse to the two agencies of design and color. He early adopted the floral design with the cypress and the rose tree as its central pattern. The evergreen cypress symbolizes the eternal nature of God, while the fragrance of the rose suggested the fragrant qualities of the perfect man, or divine manifestation. The so-called "palm leaf" pattern is nothing but the cypress with its head bent in token of the reverence shown by created things toward the Creator.

Color is the eloquent tongue by which the various attributes of God are expressed throughout nature. One of the in-

numerable attributes is divine glory. This is symbolized by the phenomenon of the sun, whose color is yellow and gold. Another is the impregnable and unfathomable nature of God, which is expressed by the deep blue of the sea and the azure blue of the sky. Another is the virtue augmentative visible in the vegetable kingdom, which is green. Another is the heat of the love of God, which is



A miniature painted by Behzad, the most famous artist of Asia. From the collection of Dr. Ali-Kuli Khan.

symbolized by the element, fire, suggested by the various shades of red, rose and crimson.

The Persian artist searched the realms of the vegetable world to discover the substances out of which these colors were drawn. But he neglected the perfecting of black, which is the symbol of evil, and against he was warned by all Persian prophets from time immemorial. In sum, this sacred mission initiated the Persian artist into the arcana of the philosophy of color, which embodies the principle of eternal truth and furnishes the key to the enigma of divine nature. Hence, the greatest of all modern Persians, Abdul-Baha, has said: "Art is worship."

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BERKELEY LEAGUE HOLDS FIFTH ANNUAL EXHIBIT

The fifth annual exhibition of the Berkeley League of Fine Arts opened November 3 with a large group of artists, art lovers and art patrons in attendance. The 70 canvases shown are about evenly divided in tendency, 37 of them being modernistic, and the remainder conservative. The exhibit will remain hung throughout December and January.

The exhibitors include the following: A. W. Best, John Emmett Gerrity, Fernando Herrmann, Hamilton Wolf, Florence Alston Swift, Marion Hahn Simpson, Mrs. E. C. Hills, Prof. Theodore Appia, C. S. Price, Gene Kloss, Eleanor Mann, Hal Boyd, Laura Adams Armer, Nancy Ferguson, Clara Jane Stephens, Laurence Ongmann, Louis Siegrist, Leiland Hyde, Ida Faye, Dorothy Loeb, Dorothy Thompson, Orville Charles Goldner, Ross Moffitt, Ralph Chessé, Goldie Powell Harding, Elmer Schmidt, Agnes Weinrich, W. S. Rice, Della White, Goddard Gale and Cora Boone. (This show will be reviewed in our January number.)

* * *

At the Berkeley League of Fine Arts this month, in addition to the interesting group exhibit by members of the League, there is being shown a collection of twenty-four woodblock prints and three paintings by Blanche Lazzell of Boston and Paris. This collection will remain on the Pacific Coast during the coming year, circulating among schools and colleges, under the auspices of the League.

* * *

Edgar Walter, sculptor, member of the board of directors of the California School of Fine Arts and chairman of the Art, Letters and Music Section of the Commonwealth Club of California, left San Francisco November 28 and is on his way to Europe where he will remain for six months.

The Tuesday evening before his departure was made the occasion of a large gathering of the members of the San Francisco Art Association and some of their friends. The affair was a dinner and musical program given by and under the auspices of Albert M. Bender, patron of art. It was held at the School of Fine Arts in San Francisco.

* * *

A total of 168 prints by Mary J. Coulter are hung in the de luxe suites and in the officers' quarters of the new Matson liner "Malolo." The prints were made from a set of thirteen plates, dry-points, made by Mrs. Coulter over a period of two years. They are faithful descriptions of country scenes in Hawaii and California. Folios of these prints are on exhibition in San Francisco at the East-West Gallery of Fine Arts and at Vickery, Atkins & Torrey.

Mrs. Coulter has just returned from Gloucester, Mass., where she was director of the North Shore Arts Association. She is at present visiting in Santa Barbara.

MARTIN KONOPACKI SHOWS LATIN AMERICAN TYPES

Martin Konopacki, a German artist now residing in California, held an exhibition with the Pacific Foreign Trade and Travel Exposition in San Francisco last month, at the Civic Auditorium.

His studies and compositions of types of South and Central America are very colorful and have escaped the outward influence of Diego Rivera. The people of Guatemala and Mexico have been painted by Konopacki without any attempt at presenting them with their individual problems, emotions or reactions. The artist was solely concerned with the picturesqueness of their costumes, customs and attitudes. He has not given any of his personal views on these, and none of his emotional or spiritual reactions; but his pictures are fine documents and it is pleasant and interesting to look at them. From the standpoint of technique, these paintings have fine qualities of line and color, although they may lack solidity and be wanting in the matter of plastic form.



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The Pacific Coast branch of the Persian Art Centre, Dr. Ali-Kuli Khan, founder, is now established in San Francisco. The branch's quarters will be moved early this month from 522 Sutter Street to a permanent location on the ground floor of the Women's City Club, 457 Post Street, where a long lease has been taken.

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BERKELEY WOMEN ARTISTS HOLD GROUP EXHIBITION

An exhibition of paintings by artist members of the Berkeley branch of the League of American Pen Women which opened last month at the gallery of J. F. Hink & Son, is being continued this month at the Taft & Pennoyer gallery.

Among the artists whose work is being shown are Laura Adams Armer, Marian Clark Cooch, Beulah Mitchell Clute, Jessie Vennerstrom Cannon, Mrs. Hunt Curtis, Cora Boone, Goldie Powell Harding, Mrs. L. Fox Herr, Mrs. E. C. Hills, Jessie Short Jackson, Leonora Penniman, E. Van Leer and Blanche Collett Wagner.

The jury which passed upon the pictures included H. L. Dungan, art critic of the "Oakland Tribune," W. H. Clapp, director of the Oakland Art Gallery; Arthur W. Best, artist; professor Eugen Neuhaus of the art department of the University of California, and Charles S. James of S. & G. Gump Co., San Francisco.

A CALIFORNIA ILLUSTRATOR

Lawrence A. Patterson, a Berkeley artist, has contributed fifteen illustrations for the English version of "Golden Tales" by Anatole France, which is published by Dodd, Mead & Co. of New York.

These illustrations are, in the majority, pen and ink drawings. On the whole, they are not imbued with the French spirit which inspired these tales, where a kindly smiling philosophy mingles with the tragic-comedy of life. These drawings are a superfluous attempt at a modern treatment of conventional types. It takes more than a talented artist to illustrate a work which typifies the spirit of a whole nation and tells of definite types in definite surroundings and atmosphere. It takes an intimate knowledge, and, an even more intimate understanding of it all. The two exceptions to this utter failure in this direction are the illustrations for "Crainquebille" and "Charity Well Bestowed."

GUILD OF BOOKBINDERS

The California Guild of Bookbinders, recently organized, will hold an exhibition of examples of the bookbinding art next spring in San Francisco. It will follow soon after the exhibition of the national organization, the Guild of Bookworkers, which will be held in New York in April.

Headquarters of the California Guild of Bookbinders are in San Francisco, at the secretary's address, 815 Bush Street. Officers are as follows: Reddick H. Bickel, president; J. E. Stanfield, secretary, and Miss Hazel Dreis, Miss Octavia Holden, Miss Gwen Jones, Dr. Matthew F. Desmond and Miss Frances Hoyt, directors.

A memorial exhibition of paintings by the late Thomas Shrewsbury Parkhurst is being held at the Worden Gallery, San Francisco. The pictures were part of the Parkhurst estate, now the property of Mrs. I. L. Eppinger of San Francisco and Carmel. Many of the paintings are of scenes along the Monterey coast near Parkhurst's former home.

PASTELS BEING SHOWN AT STANFORD ART GALLERY

Jane Rehnstrand, head of the art department of the Wisconsin State Normal School, is exhibiting a collection of pastel paintings at the Stanford Art Gallery until December 14, according to announcement by Pedro J. Lemos, director of the gallery.

"These sketches," says Mr. Lemos, "are colorful outdoor impressions done in the open, and show a thorough knowledge of trees, sky and land renderings. The scenes range from spring to winter studies, and from morning to night effects."

The collection is making a circuit of educational institutions, and the Stanford Art Gallery is having the second showing.

An exhibition of modern art is being held at the Berkeley Playhouse on Allston way until December 17 under the direction of Marga Hilbert. It includes water colors by John Emmett Gerrity and Hamilton Wolf, monotypes by William H. Clapp, lithographs by Conway Davies, woodcuts by Arthur Segal, etchings by Lionel Feininger, pastels and drawings by N. Jawlensky, Jr., paintings and drawings by Preston McCrossen, Edward Hagedorn, Werner Drewes and Franz Marc.

* * *

Yun, the Chinese painter who started his artistic career in San Francisco, held a one man show in Paris during the month of November, at the Galerie Carmine. Besides this exhibit, three of his pictures have been accepted by Princess Lucien Murat and are hung at her art gallery, "Fermé la Nuit."

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BLOCKX

HERE AND THERE

Gene Hailey, who has conducted the Sunday art page of the "San Francisco Chronicle" for a number of years, has resigned and will devote her time to writing for eastern art publications. Miss Aline Kistler succeeds her as art editor of the "Chronicle."

* * *

The Art Alliance of America, 65 East 56th Street, New York, announces a wall-paper design competition for prizes amounting to \$1,000 offered by the Thomas Strahan Company, and to be distributed as follows: First, \$400; second, \$200; third, \$150; fourth, \$100; three prizes of \$50 each; four honorable mentions.

The competition will close February 14, 1928. The jury will meet on February 17th, after which an announcement of the prizes will be made. Conditions of the contest may be had by writing to the secretary of the Art Alliance.

The chief object in offering these prizes is to encourage the creation of modern wallpapers which will be in harmony with present-day American living conditions.

* * *

Guido Nelli, who for fifteen years owned the largest bronze foundry in Petrograd, has established a foundry at Los Angeles under the name of the California Bronze Foundry. It is located at 3132 Alosta Street, and an office is maintained at 1212 Pacific Mutual Building. The foundry employs the lost wax process, and is equipped to cast large pieces, having recently turned out a statue nine feet in height.

* * *

The Hart House String Quartet of Canada will be heard for the first time in San Francisco on the evening of December 6, at the Community Playhouse, 609 Sutter Street, under the auspices of the Ida Gregory Scott Fortnightlys. The program will include the "Bartok Quartet" and the "Elgar Quartet." The Hart House String Quartet takes its name from Hart House, which was built and presented to the University of Toronto by the Massey Foundation as a center of fine arts.

* * *

A gift of 500 volumes dealing with various phases of art has been made to the California Art Club, Los Angeles, by Antony Anderson, who collected the books during his long career as art critic of the "Los Angeles Times." The new library will be known as the Antony Anderson Library of the California Art Club.

* * *

Two young artists of Los Angeles, both pupils of the Otis Art Institute, have been awarded maintenance scholarships for one year at the School of the Arts, Santa Barbara, George Stanley in sculpture and bronze-casting, and Andrew G. Aldrin in painting.

* * *

"Iglesia," by Helen K. Forbes, recently bought by the Fine Arts Gallery of San Diego, was painted in Mexico and not in California as stated in the November issue of "The Argus."

An exhibition of work by constructivist artists of Russia, Hungary and Germany is being shown until the middle of December in the gallery of the University of California at Los Angeles under the auspices of Mme. Galka E. Scheyer. Many of the water colors, lithographs and etchings shown are from the private collection of Mme. Scheyer. The artists whose works are exhibited include El Lissitzky (Russian), Moholy Nagy (Hungarian), and three Germans, Oscar Schlemmer, Willy Baumeister and Kurt Schwitters. The work of these artists will be shown soon at the Oakland Art Gallery.

* * *

An exhibition of bookbindings by Belle McMurtry Young was held November 8 to 17 in San Francisco at the library of John Henry Nash at Clay and Sansome Streets.

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THE CALENDAR

Note—Material for "The Calendar" is welcomed. Data for the January issue should reach the office of "The Argus" by the 21th of December.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Fifth Annual Exhibit by members of the League. Paintings and woodblock prints by Blanche Lazzell.

Berkeley Playhouse—Until Dec. 17: Etchings, woodcuts, lithographs, pastels and water colors by W. H. Clapp, John Emmett Gerrity, Hamilton Wolf, Arthur Seegal, N. Jawlensky, Jr., Lyonel Feininger, Conway Davies, Edward Hagedorn, Preston McCrossen, Werner Drewes and Franz Marz.

Casa de Mañana—Until Dec. 14: Oils and water colors by Cor de Gavere, Lenore Fenimhan and Margaret Rogers.

Taft & Pennoyer Gallery—Until Dec. 16: Paintings by artist members of League of American Pen Women, Berkeley Branch.

CARMEL

Carmel Art Association—At the Court of the Seven Arts: "Thumb Box" holiday sales exhibition of small paintings by members.

Carmel Art Gallery—Paintings by American and European artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

GLENDALE

Fitzgerald Studios—Paintings by Walter L. Cheever.

HOLLYWOOD

Hollywood Chamber of Commerce—Paintings by artists of Hollywood.

Hollywood Plaza Hotel—Paintings by George Demont Otis.

Hollywood Public Library—Paintings by Carlo Wosty.

Kant's Hollywoodland Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and block prints.

Roosevelt Hotel—Opening exhibit by the Southby Salon.

LAGUNA BEACH

Laguna Beach Art Gallery—Gallery fund exhibition of paintings by members.

LONG BEACH

Club California—Marines by George R. Colman.

Wayside Colony—Fourth annual exhibit by Long Beach Art Association.

LOS ANGELES

Ainslee Galleries—Recent paintings by Barse Miller.

Alexandria Hotel—Paintings by Norman L. Condit and Eleanor Challiss Faust.

Artists' Melting Pot—Paintings by Nell Coover.

Artland Club, Fine Art Building—Sales exhibit of small oils, water colors and etchings by artist members.

Biltmore Salon—Portraits and still lifes by John Hubbard Rich.

California Art Club, Barnsdall Park—"Thumb Box" exhibition of small paintings by members.

Cannell & Chaffin—Miscellaneous etchings.

Los Angeles Museum, Exposition Park—Eighteenth annual exhibit of California Art Club. E. Weyhe collection of modern French and American art. Munthe collection of Chinese art. Permanent collections of art.

Los Angeles Public Library—Lithographs by George Bellows, N. A.

Newhouse Galleries—Paintings by ten Americans.

Stendahl Galleries—General exhibit of paintings.

University of California at Los Angeles—Until Dec. 15: Water colors, lithographs and etchings by El Lissitzky, Moholy Nagy, Oscar Schlemmer, Willy Baumeister and Kurt Schwitters.

Wilshire Galleries—Paintings by Nell Walker Warner.

MONROVIA

Stone International Galleries—General exhibition of paintings.

OAKLAND

Mills College Art Gallery—Albert M. Bender collection of paintings by California artists.

Oakland Art Gallery—Memorial exhibition of painting by William Chase.

PALO ALTO

Palo Alto Art Club—Exhibiting at Palo Alto Public Library: Oils, water colors, pastels and sculpture by members of the club.

Stanford Art Gallery—Until Dec. 11: Wisconsin pastels by Jane Rehnstrand.

PASADENA

The Gearharts—Woodblocks and etchings.

Kievits Gallery—Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Water colors by "Pop" Hart. Portraits by William Van Dresser. Oriental fabrics, old maps, etchings. Handwrought silver by Georg Jensen.

Pasadena Art Institute—Pasadena Society of Artists. Paintings by J. Duncan Glenason. Etchings by Edward Borein. Paintings by Eva McDuffie Thurston.

Pasadena Public Library—Paintings by Pasadena artists.

SACRAMENTO

Crocker Art Gallery—Permanent collection of paintings.

SAN FRANCISCO

Beaux Arts Galerie—Until Dec. 3: Nevada paintings by Maynard Dixon. Dec. 5 to 31: Group exhibit by artist members of the Club Beaux Arts.

California Palace of the Legion of Honor—Drawings and paintings by Maurice Sterne. Five paintings by Edward Bruce. Coming Dec. 15 from Carnegie Institute: Four paintings by Leon Kroll. Coming Dec. 21, for four weeks: Chicago Art Institute's international circuit exhibition of 150 water colors by American and foreign artists. The Carl W. Hamilton Italian Renaissance collection and the anonymously loaned collection of modern art remain until Jan. 6.

California School of Fine Arts—Until Dec. 10: Water colors by Sergey Scherbakoff.

East-West Gallery of Fine Arts—Until Dec. 14: International exhibition of prints by Chicago Society of Etchers. Dec. 12 to 25: Oils, water colors, monotypes, etchings and sculpture by western artists.

S. & C. Gump Co.—Etchings by California artists.

Kimmon Hall, 2031 Bush St.—Dec. 9 to 17: Paintings of American life by Noboru Fujioka.

Vickery, Atkins & Torrey—Water colors by Stanley Wood (until Dec. 10). Etchings by Mary J. Coulter.

Worden Gallery—Memorial exhibition of paintings by Thomas Shrewsbury Parkhurst. Paintings, etchings and mezzotints by California artists.

WASHINGTON

SEATTLE

Henry Art Gallery, University of Washington—Until Dec. 7: Paintings by The Blue Four.

Seattle Fine Arts Society—T. R. Fleming collection of jades. Drawings and water colors by George O. ("Pop") Hart.

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PUBLISHED MONTHLY IN SAN FRANCISCO

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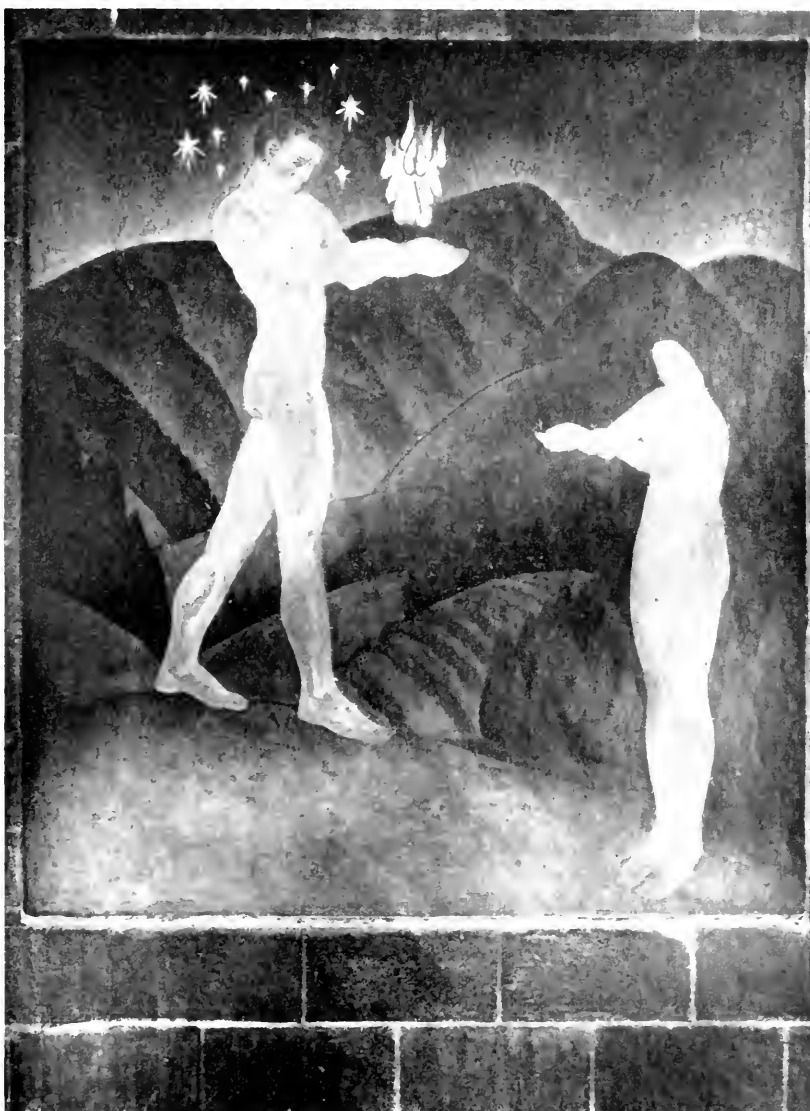
THE TRUE NATURE OF MURAL PAINTING

By Ray Boynton

Mural painting as it has been carried on for a long time, and as it is practised generally today, has ceased to have any vital relation to the wall or to architecture in general, largely, I think, because so little of it is done on the wall. Being done always in the seclusion of the studio, it has lost the intuition of the wall and its discipline of scale and color. This discipline of the wall—creating in place and within the proper limitations of material and method—is perhaps the most vital single factor in great mural design. Without these real limitations it has become simply the large easel picture pasted on the wall, generally a bit stilted and mannered and self-conscious, or else with limitations imposed on it that are so arbitrary and foreign that they are meaningless. The shallow worship of sunlight in landscape, the doctrinaire ideas of "true" color that deny the validity of the earth colors with their somber magnificence of reds and browns, the banal tricks of oil painting, have left us stammering before the wall, repeating shopworn theatrical commonplaces, making empty gestures for design, helpless with gold, not knowing the difference between enrichment and display, without even the language of a design that has monumental dignity of the authority of true decoration. If any true monumental style is ever evolved in this country it will have to be evolved on the wall, as it has been in every other instance.

Clive Bell, surveying the contours of western art, describes the 19th century as a swamp with now and then a hillock protruding above the surrounding dead level of mediocrity. Its smug assumption of progress discarded the fresco as clumsy, and working from the scaffold as drudgery, in favor of what was considered to be a more enlightened method. Its dull worship of fact gave us the spectacle of Benjamin Constant consulting astronomers in order to paint a night sky with due regard to hour and season—moon and constellation in their proper places. It also gave us the heavenly twins, Anatomy and Perspective, not simply as a part of the language of movement and scale in design, but as the whole revealed word of God, the alpha and omega of drawing. It gave us the worst realism in history.

(Continued on page 2)



MURAL PAINTING

This mural decorates the patio of the home of Col. C. E. S. Wood at Los Gatos, California. It was done by the encaustic method, the colors burnt into the cement with a blow-torch.

PHOTO BY COURTESY OF ANSEL ADAMS

RAY BOYNTON

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COMPETITIVE BIDDING EVIL

The civic bodies in charge of supervising the decoration of public buildings and monuments often resort to the competitive bidding system in selecting the artists to be entrusted with the responsibility of bringing art into public service. Though in some ways this may seem a very satisfactory plan, both the taxpayer and the artist generally are losers; for art, great art, cannot be created under the conditions that usually accompany an official bid.

Sculptors and painters, the majority of them, resent this means of calling upon their art. The tedious and troublesome details that go with the formalities with which the bidding artist has to comply are such that they are bound to deprive him of the freedom of mind which is essential to absorb himself in the problem of creating beauty.

The limitations and specifications which are necessarily imposed on any artist bidder by an official body place him in the position of a cautious, hesitant artisan. A good job can be done in this manner, but no great art can be produced, no inspiring design conceived.

By far the best plan is to decide how much can be spent on a given decoration or monument and then leave to an art commission the task of appointing artists who, because of their already known work or singularly promising talent, seem to be particularly fitted for the specific work.

Granting that the art commission would be composed of men and women of discernment and vision, we might see arising in this country manifestations of art as great as those of past centuries in Europe.

The American sculptor, the American painter who can create a true American art and leave his lasting imprint on the

so bad that we have hardly yet recovered sanity on the subject. One is still expected to apologize for realism, even in a generation that worships at the shrine of Giotto. The phrase, "you must forget most of this after you learn it," conveys a most damning accusation of futility.



COURTESY METROPOLITAN MUSEUM OF ART

AN EARLY CHINESE FRESCO
Recently loaned to the Metropolitan
Museum of Art, New York, by Owen F.
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monuments of the country exists. He is here. But he cannot be made to contract for his art and subject it to the rules which regulate the huge business machinery of the United States. Like his confrères of the fifteenth and sixteenth centuries in France, Germany and Italy, he can only create at his leisure and cannot be made to stand the test of entangled, irritating official bidding papers and regulations.

J. B. S.

THE TRUE NATURE OF MURAL PAINTING

(Continued from page 1)

This confusion of means and end in art is our constant nemesis. Method accepted as a discipline leads to control of rhythm and substance, which, perhaps, defines technique in art, but which is a vastly different thing from the academician's worship of anatomy and perspective. Giotto and the Gothic barbarians survive somehow without benefit of clergy, but the morbid intensity of Botticelli, the baffling perfection of Leonardo, the turbulence of Michel Angelo, are all reduced to anatomy and perspective.

Oil painting, the easel picture, has been an art without discipline for a hundred and fifty years. The authority of the Renaissance was dead and the rubbish was swept away by the French Revolution. It was so dead that only its tail-enders, were understood, its Caracci and its Thiepolos. The traditions of oil painting since the beginning of the 19th century have been made from hand to mouth, and there has been no rigid discipline of craft to stabilize them. You painted with medium or without, with a brush or with a palette knife, with lumps of paint or with the thinnest film, covering the canvas or leaving bare patches, according to the fashion or your mood. You composed this way or that way according to rules of composition. The century worshiped realism and produced impressionism; it made a fetish of anatomy and perspective and produced Cézanne; it exalted representation and produced the Blue Four; it worshiped order and produced Chaos. True it produced some important painting, splendid lyrical masterpieces and one first-rate mural painter, but no tradition worthy of the name and, contrary to popular legend, no schools—only individuals. In spite of all the ardor that launched impressionism, Monet long outlived it. Its great contribution to painting was to sink the ship and let who could swim survive.

It is not surprising that this anarchy produced no monumental style and only one mural painter who knew what a wall was and approached it with some degree of reverence. Whistler, in a dilettante way, discovered it while he was dallying with the "Peacock Room" in Leyland's house and might have given us something had he been in a different period, or anywhere but in England. Brangwyn has always regarded the wall as a large place where he could display his bald facility, often as an obstacle in which to make a window. Puvis de Chavannes restored to mural painting something of the dignity of monumental design. The great tragedy was that he died before he could carry out experiments he planned to undertake in fresco.

The easel picture achieved its independence in the 19th century and carved out its own destiny. It is an intimate revelation with no organic necessity in its size or shape and nothing which imposes a formal order on its design other than its mood and content. Its whole history is an escape from imposed restraints. Decorative quality is not fundamental to its aims and is even sometimes held in ques-



COURTESY BOSTON MUSEUM OF FINE ARTS

A mural painting from the apse of the church of Santa Maria de Sur, Catalonia, Spain, twelfth century. This mural is now installed in a specially built chapel in the Museum of Fine Arts, Boston.

tion. Too many complexities of mood enter into its makeup, and too great elasticity of method for it to generate any great formal design of large scale. The effect of this upon mural painting has been disastrous. The poster swaggers on the wall masquerading as decoration, flat and tasteless.

The decorative problem is always real, on the wall. All that speaks with final authority on it is sound design—spacing and movement—rhythm. The wall exists in its own right and is not to be ignored or violated. Its formal order is established and its size and shape are organic. Its problem is enrichment, the softening of rigidity, nobility of spacing, the heightened reality of its presence. Content must submit to established formal order. All this is not readily achieved at a distance.

It has rarely been achieved anywhere but in immediate contact with the wall. The discipline of the wall is an experience not discovered in easel painting.

And yet that madness, "modern art," starting with the easel picture, which has turned such acid criticism on the barren fact-painting of the academic tradition, with omnivorous eclecticism has gone to school to all the art of the world and found more than a grain of wisdom. It has approached without condescension the art of savages and of civilizations other than our own, and so has learned something from them. It may have contributed little that is new to design, but it has become thoroughly conscious of its importance. Full of fads and modes of the moment, it has yet begun to evolve some ideas of discipline. It is ripe for every

experience and ready to experiment in all materials. When it has essayed the wall it has been willing to approach it as an experience.

In art there is a fundamental discipline established in meeting one's materials on a plane of equality, in submitting with some degree of humility to their limits in order to discover their possibilities. It leads to power where an attitude of arrogance leads to frustration. One learns the profound truths of art from materials. It is the basis of all sound craftsmanship and all great design. It is the secret of the high perfection of medieval stained glass and carving, and it also explains the degradation of these in the 18th and 19th centuries. I think it explains, more than any other thing, the decay of mural painting in our time.

Intimate contact with the wall and its materials, the sobering influence of their limitations, these are experiences that may not be arrived at vicariously, as studio decoration attempts to arrive at them. In fresco, the definite range of color, the limit of time in which an area must be completely finished, these are limitations that are real. They impose economies and austerities of design that are the essence of style. This is the discipline of the wall which we have lost, the thing that must be experienced again if we are to recover a true language of decoration on the wall.

NOTED MEXICAN ARTISTS IN SHOW AT BEAUX ARTS GALERIE

At the Beaux Arts Galerie, San Francisco, there will be shown during January a collection of drawings, water colors and oils by Mexican artists of note. Some of these artists are exhibiting in the United States for the first time, among them Maximo Pacheco, Clemente Orozco and Xavier Guerrero. The show, which opens January 11, includes a number of exhibitors not natives of Mexico, but who are now resident there, such as Emily Edwards, formerly of San Antonio, Texas, and Jean Charlot, who came to Mexico from France.

Also in January the black and white show sent to Tucson by a number of San Francisco artists is returning and will be exhibited at the Beaux Arts.

* * *

W. L. Clark, president of the Grand Central Galleries, New York, addressed an informal meeting of the artist members of the Club Beaux Arts, San Francisco, on the evening of December 27. The meeting was held at the Beaux Arts Galerie, 116 Maiden Lane. The Beaux Arts Galerie, in being co-operatively maintained by a group of San Francisco artists, is on the same basis as the Grand Central Galleries which are conducted by a group of New York artists.

A reception on the afternoon of January 7 will mark the opening of a new exhibition of paintings by members of the Carmel Art Association at the association's gallery in the Court of the Seven Arts.

I Have Met Galatea

By Blanding Sloan

We have all felt color in black and white drawings, life in paintings and movement in sculpture. But these vague impressions are nothing. . . . I have met Galatea. I have seen living, breathing sculpture. I have experienced the delight of seeing a beautiful wood carving come to life and bring into ecstatic reality those gentle gestures one imagines while dreaming over a favored sculpture. In fine, I have seen Robert Howard's marionettes.

I knew, of course, that they would move. I had come to the little Puppet Players Theater, San Francisco, especially to see a performance. Yet when the curtains parted on the figures, motionless for a moment, it was sculpture I saw. Sculpture so beautifully complete that motion was unessential. So that when they came to life, I felt in the presence of living, breathing art.

As I understand it, the Little People are all known as Puppets. Those that are handled from above with rods, wires or strings are marionettes. Those operated from underneath are Guignols. Guignols are the Punch and Judy type of puppets. The hand is slipped inside the puppet; the head rests on the forefinger, and the thumb and second finger act as the arms of the Guignol. One person can easily operate two figures, one on each hand.

Puppets are simply moving sculpture. Instead of making the figure in one static piece, the artist carves or models the figure in its various parts and joins them at knees, elbows, neck, etc. so that they

are free to move as the manipulator sees fit.

The movements of marionettes are governed by strings connecting feet, hands,



A PAGE

One of the retainers in the suite of King Wenceslaus. Both of the puppets shown here are sculptured in wood by Robert Howard.

head, and other parts, with a cross-stick, known as a control, held in the operator's hand. The manipulator stands high above, on a bridge, so that he is not seen by the audience. He is the "God above who pulls the strings." And mighty is the God who will take the pains to learn, through weeks of work, the idiosyncrasies of his subjects. Each little figure has a character all its own, so that it takes a very wise God to humor its temperament, and at the same time coax it to do his bidding. When one has mastered a marionette, he learns to love it as if it were a little individual with a mind of its own but with a rare eagerness to consider the other fellow. When alone with the Little People one finds speech with them most soothing—perhaps not aloud—but clear enough to receive the answers one imagine.

To manipulate well it is necessary to rehearse more strenuously than is required in personal appearance on the stage. When an actor has the line, "I sit," he sits with his whole body. The words, naturally fit with the movement. But when a marionette says, "I sit," his sitting is carried out by a movement of the manipulator's wrist. The speech does not coincide with the slight action necessary to make the figure sit. However, with

enough rehearsing such simple movements as the little finger pulling a string become as natural as pointing with the whole arm when one exclaims, "Oh, see the purple cow."

In the staging of a Puppet performance too often the sister arts of sculpture are forgotten. Puppets are essentially of the theater, and the theater has the distinction of embracing every art and craft. A Puppet producer cannot slight playwriting, direction, rehearsing, voice, costuming, scene painting or lighting, and expect to have a satisfactory production.

The reviving interest in Puppets calls loudly for a theater on the Coast devoted to the Little People—not a children's Puppet Theater but a grown-up theater with Puppet actors.

I should like to see such a theater built here. There are dozens of Puppet companies in California aching for just such a place to play. Opera, drama, musical comedy and burlesques of current productions could be done in a splendid way. By having performances regularly, a great interest would be worked up and the venture would become commercially practical just like any sound theatrical venture.

All over the world there are Puppet players wanting to show their wares in America. The Little People are in the ascendancy and they are destined to go far. The time is not distant when all principal cities will have repertoire Puppet theatres.

U. C. EXTENSION DIVISION OFFERS COURSES ON ART

Art courses are offered by the University of California Extension Division during January and February in a number of cities.

The San Francisco courses will be given in the new University Extension Building at 540 Powell Street. Two of them, by Hamilton A. Wolf, will start on the evening of January 16. From 7 to 8 Mr. Wolf will give the first of a series of 15 lectures on Modern Art and Artists, and from 8 to 9:30 the first of 10 lectures on Art Appreciation.

The same courses will begin January 20 at the University Extension Building on Franklin Street, Oakland, at the same hours.

At Los Angeles, in the Hillstreet Building, 816 South Hill Street, a course in Design, by Miss Dorothy Haywood, will start January 16 at 6, and one on Free-hand Drawing, by Isaac Mansell, on January 17 at 6.

In Pasadena there will be a course by Franz Geritz on Woodblock Cutting and Printing, starting January 17 at 7 in the Horace Mann Building of the Pasadena High School.

The Southby Salon, Los Angeles, has transferred its main exhibition rooms from 424 North Larchmont Street to the Roosevelt Hotel, Hollywood. In the new quarters are being shown this month a number of fine canvases by Edgar Alson Payne and Thomas H. McKay. McKay has been for ten years an honor line exhibitor at the Royal Academy, London.



PHOTO BY WILLIAM H. SMITH
KING WENCESLAUS

One of the leading characters in a Christmas puppet play.

THE KIANG COLLECTION OF CHINESE PAINTINGS

Beginning January 12th the East West Gallery of Fine Arts of the Women's Building, San Francisco, will have on display a large and important group of Chinese paintings, ancient and modern. These paintings belong to the Kiang collection. Some were included in the treasures of the Imperial Family in China, others have belonged for centuries to the family of Dr. Kiang Kang-Hu, whose property they are.

These paintings, which will be available on the budget plan, include a large painting in full colors on silk which probably dates back to the year 1300. It is unsigned and depicts the story of Emperor Wu-ti of the Han Dynasty in a reception with the goddess Hsi Wang Mu, the Royal Mother of the West. This painting shows the full architecture of the Chinese palaces. The goddess is seen riding on a phoenix with her attendants and with servants following in suite. Both inside and outside scenes of the palaces are shown. The painting was for generations kept in the Imperial Palace and taken from it during the Boxer uprising in 1900.

A very interesting observation which one who is familiar with modern art will make is the similarity of treatment of planes in this ancient painting to some of the ultra-modern work of artists such as Feininger.

A portrait of Kuan Yin, Goddess of Mercy, painted with ink on silk and done under the Sung Dynasty about 1100, gives the goddess a very refined, kind and highly spiritual expression.

A set of twelve scrolls, the life history of a famous general born in a high Mandarin family, constitutes a beautiful collection.

"Eagle and Goose," in light colors on silks, painted about 1200, shows a large goose struggling with a small eagle. The painting was excavated toward the end of the nineteenth century in a mountain slope of Chinese Turkestan. It bears the seal of the painter.

A landscape on silk, a horizontal scroll, is only one of the many paintings of the Ming Dynasty included in the collection. The painter, Tai Chin, was a native of Hang-Chou, and this painting seems to show the beautiful scenery of his native region around West Lake.

The modern work includes a set of four scrolls by Lady Chu-hsing a daughter of a Mandarin family of Kiangsu province. These paintings were done in 1900.

A landscape in ink on paper by Miss Yang Ling Fo is one of the rough brush style and is very typical of the contemporary painting of China, especially that done by women artists.

Rudolph Schaeffer of San Francisco will conduct classes in rhythmo-chromatic design in the Beaux Arts Building, Los Angeles, from January 12 to February 29. Information regarding the courses may be had from Miss Evelyn P. Ellsworth at the Beaux Arts Building, or from the Rudolph Schaeffer Studios, 127 Grant Avenue, San Francisco.



KUAN YIN, THE GODDESS OF MERCY PHOTO BY MORTON & CO.
This painting, in ink on silk, dates from about 1100 A. D. It is from the Dr. Kiang Kang-Hu collection of Chinese paintings to be shown this month at the East-West Gallery of Fine Arts, San Francisco.

Thirty European Modernists

By Howard Putzel

With passage of time—even a comparatively short time—any phase of art expression which, during the period immediately following its conception, had won from the public no more than a fleeting jeer, will, if it is based on sound underlying principles, force that same public into new habits of appreciation and into new recognition of genius.

And then the public very quickly forgets that it ever disapproved. Seldom if ever do we hear of the police protection necessitated by popular antipathy toward Courbet's accurate painting of a fawn; the derisive comments that greeted impressionism are now well-nigh forgotten; Cezanne and the first post-impressionists have lately (in most cases posthumously) come into their heritage of praise and emulation. Now there is a further expression in art and once again we hear that modern art is crazy, hideous, fraudulent and decadent.

The exhibition ranges from rather shallow, pretty pictures by Gordon Craig to the intellectual abstractions of Kandinsky. Kandinsky expresses himself in beautiful color; design is achieved through the symbolical significance of the forms. His message is literary—scientific or philosophical—rather than esthetic.

There are several beautiful block prints by Gauguin. The whole man is in these. Lembruck's etching presents a flow of line that is positively liquid. "Men on Horses," an etching by Picasso, is one of the finest expressions of his "blue period"; the sensitive variations of line accent and the exquisite figure grouping effect a Mozartian harmony. Among several other prints by Picasso is an interesting abstract lithograph. Matisse is not so well represented; the lithographs are all recent ones and, except for the "Odalisque with Magnolia," they indicate little more than facility. The figure ab-



MEN ON HORSES

PABLO PICASSO

Several types of the newer developments are included in the Oakland Art Gallery's exhibition of water colors, drawings and prints by thirty modern European artists.* The appellation "crazy" is belied in most cases by clearly defined organization; much of the work cannot be called pleasant, but neither are many of the finest paintings by the masters Brueghel and Daumier; since there appears to be no attempt at conforming with popular tastes, one can find no reason for fraud; decadence scarcely manifests itself in such powerful expression.

*This exhibition has been assembled by Mme. Galka E. Scheyer, European representative of the Oakland Art Gallery. Those who have loaned to it include the following: State Teachers College, San Francisco; Edward Weston, Los Angeles; Olive Thompson Cowell, Harry Cowell, Howard Putzel, Charles de Y. Elkus, Evelyn Mayer, John H. Culley, Marga Hilbert and Galka E. Scheyer.

straction of Marcoussis is decorative and economically effective.

Of the more advanced pictures, the water color heads by Jawlensky impressed us most; they have impeccable design and very beautiful color, and they express a mystic inwardness that inspires one with awe. Quite obviously, Paul Klee is the source of inspiration for Reichel's paintings; the color treatment is different and clearer—more pleasing at first glimpse—but a great deal that one finds in Klee seems lacking here: the line has not the delicate vibration, the sense of fantasy is far more limited and the pictures seem smaller than their actual proportions. Archipenko's water color abstractions are monumentally rhythmic, and his lithographs—particularly those in black and white—have massive power that makes one think of Michel Angelo.

One of the finest pictures in the exhibi-

WHITNEY STUDIO CLUB TO SHOW AT SAN FRANCISCO

The exhibition of paintings by members of the Whitney Studio Club which opens January 16 at the California Palace of the Legion of Honor in San Francisco, includes forty or more canvases assembled by the well-known New York sculptress, Mrs. Harry Payne Whitney.

The Whitney Studio Club has been in existence for twelve years and has one of its primary purposes the introduction to the public of artists of talent who have not been so fortunate as to gain the attention which their work deserves.

Among the charter members of the club were Eugene Speicher, John Sloan, Guy Pene de Bois, Blenden Campbell, Nan Watson and Allan Tucker. Successful artists themselves, they turned their attention to the encouragement of others and in many instances have been discoverers of hidden talent.

Critics have accepted the verdict of the Whitney Studio Club as indicative of real merit, and its yearly exhibition is an important event in the art calendar of New York City. This is the first time a selection of the club's pictures has been sent to San Francisco.

The Santa Cruz Art League is sponsoring a first annual art exhibit to be held February 1 to 15 at the Santa Cruz auditorium. Three cash prizes of \$100 each will be awarded for the best pictures in oils, pastels and water colors. The following judges have been selected: W. H. Clapp, director of the Oakland Art Gallery; H. L. Dungan, art director of the "Oakland Tribune"; Miss Elizabeth Charlton Fortune of Monterey, and Harry Noyes Pratt of Berkeley. All entries must be filed on or before January 25 with Mrs. Bert M. Rose, Rose Arbor, Santa Cruz, Calif.

An art commission for San Francisco, similar to the art commissions of New York, Pittsburgh, Milwaukee and about twenty other large cities of the United States, is one of the present objectives of the Art, Letters and Music Section of the Commonwealth Club of California. The club has a membership of 4,000 business and professional men throughout California. Its headquarters are at 345 Sutter Street, San Francisco.

tion is a water color head, "The Prophet," by Emil Nolde. One sees in this a degree of affinity with Gauguin, which also is apparent in one of Nolde's wood blocks. Nolde uses water color with facility that is marvelously inspiring. The brush drawings of Paul Holz are apt illustrations—his butcher, for example, is unmistakable—and he achieves an effect of biting satire that recalls Daumier. Platte, another German, paints lyric poetry into "Girls in Moonlight" and "Homeward."

Many other French, German and Russian artists are included in the exhibition, which is the most stimulating one that has been held in this vicinity for a long time.

IN SAN FRANCISCO GALLERIES

By Jehanne Biétry Salinger

The month of December was largely devoted to group exhibits in San Francisco art galleries.

At the Beaux Arts, where the show will remain on view until January 7th, Smith O'Brien created a great deal of interest with his most formal and most conventional oils and drawings; for all those who had watched his earlier efforts, and knew he had been studying under André Lhote in Paris, expected him to return to California with ultra-modern formulas. It did not happen that way and it is all to his credit. He has proved his sincerity and seriousness of purpose. He is going to travel the road riding his own horse.

Two drawings by Ralph Stackpole, "Head of a Child" and a Mexican "Mother and Child," are the outstanding contributions to the exhibition. Both of these drawings possess the plastic and linear qualities which are to be anticipated from the most powerful sculptor we have on the western coast. They also give the impression of a genuine, naive sensibility often spoken of as being a primitive quality.

Ray Boynton treats his drawings, it seems, as mere passing studies. It is perhaps for this reason that they do not impress one with the feeling of devotion to his subject as his oil paintings do. Yet they are more relaxed and the line has a fine swing.

Small temperas by Charles Stafford Duncan are as beautiful as a display of precious stones of rich colors.

"Composition," by Gertrude Albright, three nudes and trees arising from a triangular weave, in its freedom and spontaneity is a very convincing demonstration on the part of an artist who has accustomed everyone to expect very conventionally handled pictures from her.

The water colors by Frank Van Sloun are very pleasing in color and composition. They are not as stiff as some of his large oils. Decorative qualities here mingle most happily with a touch of poetry.

Lucien Labaudt exhibits a painting which does not represent him any more. He has gone far beyond the point of turning out super-intelligent combinations of mixed tendencies of geometrical art as in the case of the lady with the red seal. A bit of true sensibility, such as he expressed in the small picture next to the former, is more the Labaudt of today.

Four small landscapes by Gottardo Piazzoni bring to the

show qualities of serene, smiling contemplation of nature.

Wild horses running over a bare desert evoke a picturesque aspect of western life in the style in which Maynard Dixon excels.

H. Oliver Albright brings into his work a stamp of distinction and refinement which turns the most banal subject into a decidedly individual piece of work. This is particularly true of "Cypresses, Monterey Bay."

* * *

The Seventh International Water Color Circuit Exhibition, sponsored by the Art Institute of Chicago, is now shown at the California Palace of the Legion of Honor, San Francisco, where it will remain on view until January 22nd. One hundred-and-forty-nine pictures are included in the exhibit. Ninety-seven are by American painters and the fifty-two others by foreigners.

"Man with Donkey," by Caleb Winholtz, and "Indian Burial Ground" are

the outstanding work of the exhibit. The spontaneous and youthful power of emotion with which these two pictures are imbued, as well as the interesting composition of "Man and Donkey," have a strong appeal from the standpoint of imagination displayed and of the beautiful, deep color.

"At the Fountain," by Carl Schwalbach, a German, and "Women Drawing Water," two nude compositions, remind one of biblical attitudes and carry much of the biblical spirit.

Stanley Wood's "Mountain Ranch," although done in flat tones, has a rich fullness of color and succeeds in carrying out most convincingly the impression of the round in his study of the mountains which form the background of the picture.

"Rocks" and "Grey Weather in Venice," by John Whorf, are beautiful studies in blue.

"Umbrellas," by Alice Schille, is gay and brilliant. It is a market scene in a small country town in summer.

"The Mexican" and "A Study in Mexico No. 1," by Lowell Houser, are treated purely from the standpoint of decoration.

"Study of Fruit," by Frank W. Benson, looks clumsy in its attempt to show off in a somewhat Matisse style.

* * *

The exhibition by western artists at the East West Gallery of Fine Arts, which is to be continued until January 10th, has been the most colorful, the most brilliant show of the year. Sixty artists have contributed to it. Much of the work exhibited is vitally interesting, yet the number of paintings, water colors, etchings, monotypes and sculptures displayed is so large that it is positively impossible to review fairly the whole exhibit. Many of the paintings shown have been seen previously in other galleries and have been reviewed of late in the columns of "The Argus."

Since this group show includes many types of work, it would be illogical to speak of everything from a unique angle.

Matthew Barnes, Edward Hagedorn, J. E. Gerrity and Valere de Mari are the "independents." Of the four, De Mari goes farthest in the daring handling of his water colors, but is the least convincing.

Water colors by Armin Hansen are powerful impressions of the sea in different phases of its mood. These are more forceful than his marines painted in oil which have helped to build his reputation.



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Two wooden screens and several easel paintings by Rinaldo Cunco are substantial pieces of work. They are the brilliant culmination of fifteen or twenty years of sincere, persevering efforts. Beautiful in color, solidly organized, these landscapes are also rich in emotional qualities.

The dignified and somewhat worshiping atmosphere of a museum is given by "The Last Supper," a large canvas by Hamilton Wolf. It hangs in the center of one of the walls and carries the impression of a beautiful stained glass for a cathedral as a modern artist would conceive it.

"Designs with Birds" and "The Parting Afternoon," by Blanding Sloan, are only two of the large collection of work by this artist included in the exhibit. Versatile, highly emotional, sometimes smilingly cynical in his expressions of life, in his brief notations of the seen and felt, ever sincere and refined, Sloan's personality stands out clearly in this collection.

Next to the purely and flatly descriptive "Indians" by Laura Adams Armer, "Washing Women" by Margaret Bruton seems even finer a little painting. It has the true savor of a village scene. The realism of the types depicted is enriched by a fine feeling, and the subject has been approached with freshness of spirit and a delightful enthusiasm.

Water colors by Alberte Spratt bring out a new name in the western art world. We had already remarked on her work at the time of the opening of the Carmel Art Association. Her colors are strong and brilliant.

"Church Square," by Squire Knowles, done in Mexico, is a picturesque painting. It is full of fantasy and cheerful colors.

Fortunately for everyone concerned, "Toltec," by John Garth, hangs in the lobby near the elevator where it is easy to get away. It is one of the pictures which certainly do not come up to standards.

Drawings by Lucretia Van Horn are masterly in every respect save that they do not express the artist's personality and are examples of art solely for art's sake.

"Forest Knoll," "Greenbrae," "Shadows," "Hills" and other etchings by Gottardo Piazzoni are part of the fine group of prints which have been contributed by some of the members of the California Society of Etchers.

Among the pieces of sculpture exhibited, "Man and the World," by Magnus Arnason, shows much more vigor and a sharper line than any of the work exhibited heretofore by this artist.

"La Bonita," the first carving in the round that has ever been done by Colonel Van Horn, is extremely interesting. At first glance it seems strangely akin to some of the African sculpture which attracted so much attention in Paris some years ago, and lately in New York.

An exhibition of drawings, paintings and wood blocks by Howard Simon, a San Francisco artist, will be held at the Stanford Art Gallery beginning January 3.

Rudolph Belling

By Gabriele Eckehard

The ancient Romans liked to have portrait busts, and this preference is beginning to return. Therefore the best artists, who have worked so long on other subjects, begin to be interested in this matter.

One of the best living sculptors in Germany is Rudolph Belling, who, after a training as modeller, carver and metal craftsman, settled down to quite a new direction regarding the synthesis of architecture and sculpture. He was born in Berlin in 1886 and is still living there. The National Gallery of Germany has acquired one of his works. Because of his democratic principles he has three times declined to accept the title of "Professor." At the beginning of his career his works were quite metaphysical and abstract. Later on, he discovered the charm of mathematical and machine designs. In this latter period he created for private houses and public places a number of modern fountains which combine the elements of his favorite conceptions.



Silver-bronzed portrait mask by Rudolph Belling of Richard Haertel, founder of the Book Printer's Guild, Berlin.

In the past few years, several commissions induced Belling to occupy himself with portrait busts, and these busts are therefore so striking because they unite the artistic intuition with the sense for the technical necessities of the material. The silver-bronzed mask of Richard Haertel, the founder of the Book Printers' Guild, the idealized head of a woman, are so easy to understand in their artistic quality that explanations only would destroy the original impression.

Color in Metal

By Harry Dixon

Let us admit that we are in a period of color rather than of fine proportion and line. In my own particular field I am continually surrounded with color, by both the natural colors of metal as polished and cleaned, and by the colors produced in the successive stages of oxidation by various methods.

When a metal worker says "oxidation" he thinks of rust on iron, verdigris on the copper alloys, the "white fuzz" on aluminum, the gray of pewter and lead, the various patines on old metals and those patines made to order by the skillful artist in metals. In copper, these patines may be anything from fiery red shot with green, to those colors produced by the application of silver washes and other chemical dips, and which range from pale reds through browns to purplish tones, and on to dead blacks.

Besides all of the above colors and patines, there are the "fire colors." These can be produced on all of the different metals and, properly handled and preserved, are very beautiful indeed.

With such a palette may be evoked many beautiful designs and effects, even though that palette in its own way is limited. Several French artists are doing interesting things in this type of metalwork at the present time. For the past year I have been experimenting in this medium and have been developing the necessary technique to enable my studio to produce objects of art of this sort. The possibilities for design by this technique are many—all the way from the more staid conventional designs to the most bizarre extremes of modern art.

In some respects, this type of work resolves itself down to simple forms skillfully combined and, as often in such matters, it looks easy. As a matter of fact, the technique is anything but simple, as there are a great many hidden factors which, unless one has been told about them, can be discovered only by numerous trials in the workshop.

A color with which much can be done is "Spanish red." This red coloring has been used extensively and over a long period of time by both the Chinese and Japanese artists who use metalwork as a medium of expression. By skillful methods they often mottle their coloring in such a way that there will be several tones of red, brown and yellowish brown, and, with them, several greens ranging from dark olive to some of the lighter pastel colorings, the whole surface often being shot here and there with black. These oriental craftsmen have sufficient skill to be able to govern rather accurately the placing of their color. This enables them to bring out the modelling on their works of art.

I have discovered this "Spanish red," as I call it, at work right in my studio and, through experimenting, have been able, to produce it on certain kinds of metal objects both clear and in combination with other colors. I have gilded copper and left the gold in a mottled

state, and then produced the red upon the body of the metal, giving a red and dark brown background shot with streaks and starlike bits of gold. It is very intriguing, as there is this general color which seems to be the main color, yet is merely a part of the whole, with the ruddy glow of the copper underlying the entire surface. All the metals have their own peculiar characteristics and, when they are combined with skill and with regard to their color values by those who have the proper knowledge, they are beautiful in the extreme.

Ernest L. Blumenschein, a painter of Taos, New Mexico, is holding a one man show at the Art Institute of Chicago. This show will be on until January 31st. Blumenschein was one of the first artists to settle in the Taos district. He is especially known for his paintings of Indians and landscapes. * * *

The Huntington Library and Art Gallery at San Marino, California, will soon be open to the public.

At the Hollywood Public Library this month is an exhibition of landscapes, still life and genre subjects by the Japanese artist, Torajiro Watanabe.

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PRINT MAKERS TO EXHIBIT AT LOS ANGELES IN MARCH

The International Print Makers Exhibition will be held this year from March 1 to 31 at the Los Angeles Museum, Exposition Park. The exhibition, an annual event, is under the auspices of the Print Makers Society of California.

Etchers, block-printers, lithographers and engravers are invited to submit prints in black and white or colors. All work must pass a committee of selection, and no work which has been shown previously in Los Angeles will be eligible. Not more than four prints may be entered by each artist, and they must have been produced during the two years previous to the date of the exhibition.

A gold, a silver and a bronze medal are offered, as well as a number of cash and purchase prizes. The Print Makers Society buys from the exhibition each year a number of prints which are presented to the Los Angeles Museum in the name of the associate members of the society.

Full information regarding the exhibition may be had from Howell C. Brown, care Los Angeles Museum, Exposition Park, Los Angeles, California.

A FRIENDLY EXCHANGE

A significant artistic event in the early part of January will be an interchange of concerts by the San Francisco Symphony Orchestra and the Philharmonic Orchestra of Los Angeles. It is the first time in the history of these orchestras that such an exchange of concerts has been effected. Stimulated, perhaps, by the example of their musical confrères, the painters of San Francisco and Los Angeles are understood to be making plans for an exchange of exhibits in the near future. The idea is a good one, and too much cannot be said in its favor.

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BLOCKX

HERE AND THERE

Edward Borein, noted etcher of western subjects, has furnished the illustrations for "The Pinto Horse," a book written by Charles Elliott Perkins and published recently by Wallace Hebbard of Santa Barbara.

* * *

The Thursday morning lectures on the history and appreciation of art at the Berkeley League of Fine Arts will be resumed January 5 at 10:15. The lectures are given by Jessie Fremont Herring, the director of the League. Admission to single lectures is 50 cents, and to a series of ten, \$2.50. The subjects of the current series are as follows: Byzantium, Caesar's Rome, Russian Art, Boris Anisfeldt, The Thor Gods, Influence of the Sagas, Northern Mysticism, Astronomy, Art and Gods, Pagan Ideals.

* * *

Starting the second week in January, and continuing throughout the month, the Stendahl Art Galleries in the Ambassador Hotel, Los Angeles, are holding the first comprehensive and retrospective exhibition of the work of Frank Tenney Johnson. It consists of about forty of the artist's most important canvases, including nocturnes, Indian subjects, cowboys and early frontier activities. Next month an exhibition of paintings by Robert Henri, N. A., is scheduled for the Stendahl Galleries.

* * *

Dr. Ali-Kuli Khan, founder of the Persian Art Centre which recently established its Pacific Coast branch in San Francisco, was the speaker at the annual meeting of the Southern California Art Teachers' Association held December 22 at Los Angeles in the quarters of the California Art Club.

* * *

Cloyne Court, an exclusive residential hotel in Berkeley, is the setting for an exhibition of paintings by California artists arranged under the auspices of the Berkeley League of Fine Arts, supplementing the League's exhibition at its Haste Street galleries. The Cloyne Court exhibition is made possible through the courteous co-operation of the owner of the hotel, Mr. James M. Pierce, and his daughter, Miss Mary Pierce.

The following artists are represented in the showing: William H. Clapp, Arthur W. Best, Mary Young-Hunter, Mrs. E. C. Hills, Paul Schmidt, Sarah Monroe, Lillian B. Meeser, Ralph Chesse, Will Frates, John Garth, Maurice Logan, Goddard Gale, Eleanor N. Mann, John Emmett Gerrity, Theodore Appia and Mrs. Richard McGill. The exhibit will remain until February 1st.

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Through Albert M. Bender of San Francisco, a very interesting exhibition of book bindings was held during the month of December at the University of California library in Berkeley. Included in the collection were books done by the Doves Press and Bindery, England, the work of T. J. Cobden-Sanderson and his wife. "Hymns to Aphrodite," a book published by Edwin and Robert Grubhorn of San Francisco, and several other good examples of beautiful modern book binding were shown.

A MISQUOTATION

In the December issue of "The Argus" we unintentionally misquoted Florence Wiehen Lehre, art critic of the "Oakland Tribune" and assistant director of the Oakland Art Gallery.

In our review of the exhibit of wood blocks, paintings and drawings by Ralph Chesse, we wrote that this work carried with it much "of the depressing feeling which Florence Wiehen Lehre, art critic of the 'Oakland Tribune' identifies with modernism. She writes: 'It seems that only that which is sombre and joyless appeals to the modernists as being expressive of life.'" (The italics are ours.)

The last sentence should have read: "It seems that only the sombre and joyless appeals to the *would-be aesthetes of the day* as being expressive of life."

A protest from Mrs. Lehre on this was justified and we offer apologies.

J. B. S.



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THE CALENDAR

Note—Data for "The calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Fifth Annual Exhibit by members of the League. Paintings and woodblock prints by Blanche Lazzell.

Cloyne Court—Until Feb. 1, paintings by California artists, under auspices of the Berkeley League of Fine Arts.

CARMEL

Carmel Art Association—January exhibition of paintings by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

Hollywood Public Library—Paintings by Torajiro Watanabe.

Kanst Art Gallery—Starting Jan. 9, paintings by Lillian Genth, A. N. A.

The Print Rooms—Special exhibit of etchings by Lee Hankey.

Southby Salon—Paintings by Edgar Alson Payne and Thomas H. McKay.

LOS ANGELES

Biltmore Salon—Jan. 2 to 29, forty-one water color sketches by the late Thomas Moran, N. A.

Cannell & Chaffin—Etchings by Frank Brangwyn.

Friday Morning Club—Paintings by Loren Barton, Dana Bartlett, Conrad Buff and Irene B. Robinson.

Los Angeles Museum, Exposition Park—Paintings and wood carvings by Gjura Stojana. Group of 20 old masters (Renaissance) from the Van Diemen Galleries, New York. Paintings by contemporary American artists, loaned by Mrs. H. A. Everett. Permanent collection.

Los Angeles Public Library—Recent work by members of the California Art Club.

Newhouse Galleries—Portraits from the 17th, 18th and 19th centuries. Small paintings by Dedrick B. Stuber.

Stendahl Galleries—Special exhibit of paintings by Frank Tenney Johnson.

West Coast Arts, Inc.—Exhibits of paintings by members at Ebell Club and at 130 South Broadway.

Wilshire Galleries—Paintings by Edgar Payne and Dedrick B. Stuber.

OAKLAND

Mills College Art Gallery—Jan. 3 to 31. Print Makers Society of California.

Oakland Art Gallery—Jan. 3 to 29, thirty European modernists. Permanent collection. Coming: Sixth Annual of the Oakland Art Gallery.

PALO ALTO

Palo Alto Art Club—Exhibiting at Palo Alto Public Library: Etchings, prints and drawings by members.

Stanford Art Gallery—Beginning Jan. 2, drawings, paintings and wood blocks by Howard Simon. Jan. 8 to 18, paintings by

Peter Van Valkenburgh. Jan. 20 to 31, paintings by M. De Neale Morgan. Jan. 22 to Feb. 5, paintings by E. Grace Ward and Edith Ward Hunt.

PASADENA

Kievits Galleries—Flintridge and Vista del Arroyo Hotels. Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Special exhibit of old masters from Van Diemen Galleries, New York. Oils and screens by Frank M. Moore. Etchings by Loren Barton. Oil paintings of Pomo Indians by Grace Hudson. Portraits by William Van Dresser. Rare oriental fabrics.

Pasadena Art Institute—Jan. 6 to 31, first annual prize exhibition of oil paintings by artists residing in California. Coming in February, third annual exhibition of paintings by Pasadena artists.

Pasadena Public Library—Water colors by southern California artists.

RIVERSIDE

Mission Inn—Painting by Edward Langley.

SAN DIEGO

Fine Arts Gallery of San Diego—Loan exhibition of old and modern Spanish paintings. Paintings by Charles A. Fries. Decorative panels by Valere de Mari. Etchings by Edward Borein. Beginning January 15, small sculptures in soap from the Art Center, New York.

SAN FRANCISCO

Beaux Arts Galerie—Until Jan. 7, holiday sales exhibition. Starting Jan. 11, drawings, water colors and oils by Mexican artists.

California Palace of the Legion of Honor—To Jan. 22, Seventh International Water Color Exhibition. Jan. 16 to 31, forty paintings by members of the Whitney Studio Club, New York. Permanent collection.

California Little Gallery—Until Jan. 19, paintings by Correnah W. Wright.

East-West Gallery of Fine Arts—Starting Jan. 12, Chinese paintings by ancient and contemporary artists, collected by Dr. Kiang Kang-Hu.

Paul Elder Gallery—Etchings, wood blocks, aquatints and lithographs by American and foreign artists. Japanese prints.

Modern Gallery—Jan. 9 to 23, paintings by Matthew Barnes.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

Vickery, Atkins & Torrey—Starting Jan. 15, for three weeks, the Brainerd Lemon collection of old English silver.

SANTA BARBARA

Art League of Santa Barbara—Jan. 1 to 15, water colors by Armin Hansen. Jan. 16 to 28, loan exhibit of the Francis E. Bliss collection of Edward Borein's etchings.

Samarkand Hotel—California Art Galleries exhibit of paintings by American and European artists.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—Memorial exhibition of paintings by William M. Chase. Wood blocks by Franz Geritz.

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THE ARGUS

A Journal of Art Criticism and News

PUBLISHED MONTHLY IN SAN FRANCISCO

NELSON H. PARTRIDGE, Jr.
Business Manager

JEHANNE BIETRY SALINGER, Editor

628 Montgomery Street
Davenport 9744

Lyonel Feininger—an Architectural Expressionist

By Howard Putzel

Foreword

THERE has always existed a deplorable tendency to apply labels to works of art. An artist creates something so true and so powerfully expressed that, if it has been said in a new way, one is uncomfortably stirred; one finds a name for the movement, it is card-indexed in one's mind, *et voila!* One rests in peace, esthetically anticipating the graveyard inscription, until a new manner of expressing that truth which is art arouses one's ire. And then yesterday's, or else the day before yesterday's, "hideous" art is dragged forth from the "card index" to bear witness in the name of beauty against the modern realism, impressionism, post-impressionism or expressionism (according

to the date) which is not, with respect to one's habits of acceptance, even sane.

This fact is historical. One dislikes thinking about it because one dislikes feeling ridiculous—as ridiculous as the labels. Only the label "expressionism" means anything. Great art always has been and always will be expressionism; it is only the manner of expression that changes in unconscious inner harmony with the universal forces expressed in life at the particular moment of creation. For in art one finds a true criticism of civilization.

THE artist, Lyonel Feininger, is an American. He lives in Germany where he is a professor at the Bauhaus (or State Guild of Arts and Crafts) in the city of Dessau.

Feininger was born in New York during the 'seventies. Both of his parents were musicians and, even though he is best known as a painter, his natural heritage also expresses itself in musical composition which is classical in structure. His fugues generally are played in programs that include Bach, Rameau and Scarlatti.

Feininger studied art in New York and later in Paris, where he was employed as an illustrator by one of the newspapers. In his work of this period one finds the seeds of his later development, the same architectural visualization of figures and a very similar impulse toward fantasy.

For a survey of the artist's early paintings demonstrates that he follows a def-

(Continued on page 2)



THE VICTORY OF THE SLOOP "MARIA"

One of a number of paintings by this artist in the permanent collection of the Dresden Art Gallery

LYONEL FEININGER

THE ARGUS

A Journal of Art Criticism and News

Lyonel Feininger

(Continued from page 1)

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MODERN ART, EVER LIVING

While the walls of the Oakland Art Gallery have been in a feverish state under the abstractions of Archipenko, Feininger, Jawlensky, Kandinsky and Klee, those of the East West Gallery of Fine Arts in San Francisco have been suffused with an atmosphere of reverence under the scrolls of Chinese painting of the Kiang Family Collection.

Yet those who have stood with honestly searching expressions before the architectural suggestions of Feininger, those who have refused to be made angry by the elongated forms, the abstract nudes of Alexander Archipenko, are among the selfsame devotees, the everyday pilgrims, who seem never to tire of the landscapes, the animal and flower studies and the portraits of ancient China. This is not paradoxical. Creative art, whether Chinese or Occidental, whether centuries old or contemporaneous, is ever vital, ever near to us, and its meaning does not dim or change with the advance of time.

There is a striking similarity of mental attitude and spiritual aspiration back of many of the ancient paintings of the Sung, Yuan and Ming dynasties and the wood blocks, water colors, lithographs and drawings of the Occidental modernists.

In the sense that "the modernist creates by inner impulsion and not by slavish copying of his model—person, object or landscape,"* because the modernist "aims at emotional effect without consideration of photographic accuracy," the artist who painted a landscape such as "Hermit Life in Summer Mountains" during the Ching Dynasty, in the beginning of the 18th century, was a "modernist" and is still a

modernist today. Should this scroll hang next to "Heroville," a modern Occidental landscape by Vlaininck, one would have an unusual opportunity to observe and sense the close kinship between the mood being expressed in the Chinese painting and that interpreted in the European lithograph. The same feeling of the sanctity of solitude is here, told in simple forms and by sober means.

From the very beginning architecture



THE PHOENIX, OR FENG-HUANG

This painting by an unknown Chinese artist of the Sung Dynasty (A. D. 959-1278) is in the Oriental collection of S. & G. Gump Co., San Francisco.

And what of the chimerical Feng-Huang, imaginary animal, which stands as a magnificent abstraction in Chinese art of eight or nine hundred years ago? What of this fantastic creation of imagination next to the no less fantastic creations of abstractionists such as Archipenko and Klee? A kindred spirit inspired them. The only difference is that one reflects an epoch of poetry and sentimental symbolism, while the other holds the mirror for an age of mathematical thinking. In both cases the art is live art, that ever living modern art which is but an emotional expression, a reflection of a breath of life.

J. B. S.

intrigues his imagination. Play of light upon and through dark masses is organized with sensitivity and precision, like a musical fugue made visual. Beautiful spacings of contrasting forms are projected, through the impetus of their own fascination, into the sky, there to achieve a softer and a definitely reflective harmony.

Especially obvious in Feininger's work preceding the past three or four years is the fusion of human figures into the purely structural design, a treatment severe but at the same time retaining objective personality.

Latterly, his figures show increased abstraction; they are used simply as light or dark masses. The postures are indicated clearly, but all other individuality becomes submerged to emphasize the greater importance of the whole design. And, paradoxically enough, the pictures present a more human beauty, humanly beautiful inasmuch as in abstract harmony lies the essence of all the beauty that reaches human perception.

Latterly, also, one discovers Feininger accentuating the fundamental reality of the main subject. For instance, in "The Victory of the Sloop 'Maria'," which hangs in the Dresden art museum, the external truth of movement is powerfully presented, and there is also visual eulogy of the graceful forms of sailboats and sails. And in "Becalmed" the boats seem to be held motionless through the influence of the visualized central atmospheric force which keeps them so. They appear somewhat like buildings, rising from a floor of glass; thus the static effect, the physical truth, becomes intensified.

Feininger's creative method is quite logical. First he takes directly from nature; then he performs numerous experiments in water colors, block prints and drawings; and finally the oil painting is commenced.

His paintings are infused with a silver or a golden glow which illuminates the other colors. Generally the color arrangement is simple.

The artist is rigidly self-critical. In the lexicon of modern American advertising, he will "accept no substitutes," no make-shifts, least of all from himself. When the end is not altogether clear to him the painting is laid aside (sometimes for years) for later completion, and another work is commenced.

Feininger's art has an immense popularity in central Europe. A recent letter from him includes the complaint that galleries, dealers and collectors are demanding his work before he has completed it. When the Bauhaus moved from Weimar to Dessau, Feininger wished to resign, with a possible view of returning to America, but the Guild wanted to keep his name connected with it. They built a home for his family and a studio for himself, and they absolved him from definite professional duties, with the result that he has remained.

*From "Apples and Madonnas," by C. J. Pullet, recently published by Pascal Covici, Inc., Chicago.

A NOTABLE EXHIBIT OF SPANISH ART AT SAN DIEGO

By Hazel Boyer Braun*

In accordance with its definite policy of devotion to Spanish art, the Fine Arts Gallery of San Diego is now holding its second important exhibition of old and modern Spanish art. This is perhaps the most interesting collection of the art of Spain yet assembled in southern California, where that hereditary kinship is so highly valued.

The most striking difference between this and the inaugural Spanish exhibition held two years ago is in the fact that seven of the important paintings, two of the sculptures and nine of the valued craft-works shown belong to the permanent collection of the Fine Arts Gallery.

This exhibition of ninety-two works has been created through the courtesy of museums collectors and dealers from all parts of the country and abroad. The fact that the Metropolitan Museum in New York is holding a great Spanish exhibition at this time has made it a little more difficult to get important works.

In the rotunda, flanking the entrance to the gallery of the Spanish exhibition, hang two characteristic Spanish portraits by Bartolomé Gonzales, "Philip III" and "Infanta Clara Isabella Eugenia," loaned by William R. Hearst.

Sculpture, tapestries and craft-works combine with paintings to make this exhibition, and much art has been employed in its arrangement, so that each wall forms a pleasing and balanced design. All of the modern paintings are hung on one of the long walls, making it brilliant in comparison with its parallel done in old masters and polychrome sculpture groups from old Spanish churches.

The first general impression reveals much that tradition leads one to expect: Lace mantillas gracing dark beauty, the bull-fight, sunny harbors, hardy peasant characters, courtly men and women, a queen and the present king, along with much that symbolizes the religious influence that has played so vital a part in the art and life of Spain.

Perhaps it is because they are of the age of which we are a part that the modern paintings bring a quick reaction. We love their color and lively spirit, and look with reverence upon

the masters of the past with their quiet color.

The most brilliant painting of all is the recently acquired "El Principe," by Miguel Viladrich, which was presented to the

permitting a glimpse of blue sky. In an interesting design, the heads and feet of two greyhounds are arranged about the feet of figure. It is said that a woman often plays the part of Hamlet in the Spanish theater, which, if true, goes a long way toward excusing the effeminate interpretation which Viladrich gives, as well as making the painting more national in character. The velvet of the costume is beautifully painted, though in a tight manner sometimes affected by modern painters.

"My Cousin Antonia," by Zuloaga, from the permanent collection of the Fine Arts Gallery, is a dramatic portrait of a tall woman who has paused a moment in her dance, the motion being suggested by a whirl of clouds behind her.

"The Girl In White," by Sorolla, was also presented to the gallery by Mr. Huntington. It is flooded with sunlight and out of doors feeling.

Riccardo Canals is represented by "Cigarette Girls of Sevilla" and "The Bull-Fight." Both are decidedly Spanish in subject, but painted in the French manner.

"Portrait of King Alphonso XII of Spain" and "The Lady of the Mantilla," by Moya R. Pina, are loaned by Fred A. Greenwood of San Francisco. "The Lady of the Mantilla" is frankly a portrait, but it has a decorative effect and Spanish character. The portrait of the king must have been hung because of the subject rather than any other interest.

The deaf-mute twins, Valentin and Ramon de Zubiaurre, whose decorative and colorful translations of their own Basque neighbors have been seen in many galleries in this country in the past three years, are a lively addition to the modern section. Ramon, who is a more radical modernist than his brother, depending more upon has four paintings here, one belonging to the gallery, one loaned by Mrs. Reginald Poland and the others by a New York dealer who also loaned two of Valentin's which are hung with "Abuelos," the first purchase made by the Fine Arts Gallery.

Because this is the centennial year of Goya, an event to be celebrated all over Spain, it was important that this great painter be represented in the exhibition. Two portraits are shown which give an excellent conception of his work. "Don Juan José Perez Mora," loaned by the Hackley Gallery of Fine Arts, is one of his great works. It has the boldness of design and subtlety which characterizes Goya, with the restrained



EL PRINCEPE

MIGUEL VILADRICH

In the permanent collection of the Fine Arts Gallery of San Diego. Gift of Archer M. Huntington.

Fine Arts Gallery by Archer M. Huntington.

Viladrich has studied in Barcelona, Madrid and Paris. "El Principe" portrays his conception of Hamlet. The figure is costumed in a light crimson which is the more brilliant in contrast to a dark background suggesting the entrance to a cave, an opening at one side

*Hazel Boyer Braun, who with her husband, the painter Maurice Braun, returned recently from several months in Europe, is art critic of the "San Diego Tribune" and former art chairman of the San Diego County Federation of Women's Clubs.

use of color that he loved.

"Portrait of a Young Lady Playing a Harp," which was recently found in southern France in the home of the descendants of the sitter, suggests Goya as a satirist as well as a sensitive painter.

There are four Murillo's, none of them madonnas. By far the most interesting is a landscape in delicate grays with surprising lack of detail, subtle emotional quality and a definite effect of light.

El Greco, whom the catalogue calls "the artistic ancestor of the modernist school," is represented by two great paintings, "Saint Francis of Assisi," from the permanent collection, and "Crucifixion," lent by a New York dealer. Both are filled with the religious emotionalism he often achieved with distortion of the figures.

Other painters represented are Alonzo Sanchez Coello and Claudio Coello, Augustin Esteve, Bautista Juan Mazo, Pedro Niculin, Jose Ribera and Juan Valdes-Leal. A Velasquez is daily expected to arrive. The exhibition will be continued through February.

MODERNISTS AWARDED

PRIZES AT PASADENA SHOW

Regarding awards in the Pasadena Art Institute exhibition for California artists, which closed January 31, we quote the following by Arthur Millier, writing in the "Los Angeles Times," of which he is art critic.

The layman who was puzzled by the awards of the jury in the last Carnegie International at Pittsburgh, may be equally puzzled by the award of prizes in the Pasadena Art Institute's exhibition of California paintings, for here again "modernists" were given the prizes by a comparatively conservative jury consisting of William Wendt, Seymour Thomas, Frank Morley Fletcher and Reginald Poland, and the awards actually follow the degree of "modernity."

Clarence K. Hinkle's "Roof Tops," essentially an organization of the artist's sensations before a scene into a three dimensional pattern, was awarded the Harold A. Stretor Memorial Prize of \$500. Elliot Torrey's "Marine," a very distinguished picture, awarded the Mrs. Henry A. Everett Prize of \$300, is just as little concerned with visual values, and gives us the nature rather than the look of the sea. David Tausky's "Little Love Flower," given the Mr. Homer E. Sargent Prize of \$100, while it is less richly organized than the other two prize-winners, is, nevertheless, "modern" in its use of color and design.

The truth doubtless is that intelligent men, three of them sound painters, one also a pedagogue, and the other a thoroughly educated museum director, recognize the difference between the organization of every part of a picture into a related whole, and the sloppy presentation of alleged natural effects that usually passes for painting.

Del Monte Gallery

By H. A. W.

The Del Monte Gallery stands for the best of that which is conservative in art, with a few notes of the more modern tendencies appearing here and there. We find canvases which are most accomplished in their execution and which present no troublesome problems to the imagination, nor much which deviates from fact in the current exhibit there.

If you have ever sailed in a small skiff and felt the bow of your craft smack the waves, you certainly will sense a choppy sea in the large, handsomely painted canvas by Armin Hansen, "Seaward."

The greatest amount of lyric poetry in the whole exhibition is to be found in "The Soil," by Piazzoni, and the dominating note of color is the bowl of flowers by Lucy Pierce. Two small canvases by Margaret Bruton are most colorful.

If ever there was a realist who gives us nature exceedingly well painted, with no adornments of imagination, it is M. Evelyn McCormick, in her several European landscapes.

The west wall is hung with solidly painted canvases by William Ritschel, and beside his hangs a "Moonlight" by E. Charlton Fortune which makes us wonder why it was not included in her "one-man" show.

It takes no second glance to recognize the Maynard Dixons of the cattle ranges and western skies. Another painter who depicts the West, but always in the moonlight, is Frank Tenney Johnson.

There are agreeably well painted canvases

Mexican Art

An Editorial from the Los Angeles Times

A group of more than a score of Mexico's most talented artists are now giving an exhibition of their paintings in New York and it is creating considerable friendly interest. Some of the canvases possess merit that would be recognized in any salon and it would make for better national appreciation and understanding if the exhibition could be passed into two or three other large communities in this country. Of late the nation has not been taking its art from New York. We are in better position to understand and appreciate Mexican art here in California than they are on Manhattan Island. The Mexican position in literature and art as well as industry is being strengthened every day.

from two of the representative southern painters, Hanson Puthuff and Alson Clark. Among the other northern painters in oil are Jennie V. Cannon, Myron Oliver, Albert Barrows, the Botkes, Phillips Lewis, De Neale Morgan and William P. Silva.

One's eyes wander immediately to the group of water-colors by Stanley Wood, handled with his usual breadth and simplicity. A colorful poetic water-color is "A Street in San Juan," by Rowena Meeks Abdy. The sketches of the Orient by W. C. Watts have an illustrative interest in the locale he painted. Florence Tufts' small water color is one of the more modernistic notes in the show. There is a warmth and sunniness in the pastels by Isabel Hunter.



THE OYSTER BOAT

GEORGIANA KLITGAARD

From the exhibition of forty-two paintings by members of the Whitney Studio Club of New York, which closed January 31 at the California Palace of the Legion of Honor, San Francisco.

IN SAN FRANCISCO GALLERIES

By Jehanne Biétry Salinger

The exhibition of paintings, wood blocks, lithographs and drawings by Mexican artists (and by artists who have resided or still reside in Mexico) now being held at the Beaux Arts Galerie brings for the first time to California representative expressions of the school formed by young Mexican followers of Diego Rivera and by some of the foreign artists for whom the influence of Rivera has proved to be a guiding star.

Included in the group of exhibitors are Maximo Pacheco, the child genius of Mexico; Paul Higgins, a California painter who has adopted Mexico as his foster-country; Lucretia Van Horn, of Berkeley; Emily Edwards, a best-seller whose water colors and colored wood blocks have more charm than force, and the Paris artist, Jean Charlot who uses lines to create smart designs, (this to the exclusion of any other expression.)

"The Water Carriers' Rest," a decoration by Maximo Pacheco, was done by this artist when he was only nineteen. It does not show any decided influence of foreign culture. It is indigenous Mexican art and, as such, is of great importance when it comes to understanding the tendencies and spirit of Mexican artists of today. The background, which shows forms taken from a tropical vegetation, is handled with a vigorous hand that knows how to direct the brush in the most intricate of design. Four young men are seen in the foreground. The most spiritual figure of the four is the one of the boy carrying a large jar of water on his back and kneeling as he is about to set it on the ground.

There is in the attitude of this water carrier a strong symbolism. It is a most convincing message of human sympathy and understanding. The colors in the painting are subdued and spiritual, as is the whole composition. Its grey and terra cotta tones have a beautiful fullness.

"Street Carnival," by Paul Higgins, is a most conscious organization of movement. The canvas is actually running, exploding with invisible fire crackers that seem to fill the air with joyful noises. Yet one stands before it and regrets that the machinery of it should lie wide open for inspection, that all the "why" and "how it's done" have not disappeared under a strong impulse.

The drawings by Lucretia Van Horn have a strange fascination and a warmth that her consummate skill does not succeed in killing. This artist, who readily

admits that she has been reborn to herself and to art, expresses in her work a soul which seems to respond all at once to a fiery mysticism and to the most pagan appeal of beauty. While her line is sharp and masculine, her tones have a feline-like lustré, a distinctively feminine quality. And it is only when able to see many of her drawings together that one can begin to grasp the soul and temperament which are reflected in them.

The exhibition of paintings by members of the Whitney Studio Club of New York

gaard, is a beautiful landscape. Water and mountains carry a rich theme of color which repeats itself in the sky and in the houses at the foot of the mountain. The oyster boat gives a swing of real life to this most colorful setting.

The Kiang Family Collection of ancient and modern Chinese paintings, which will remain at the East West Gallery of Fine Arts until February 6, is but a small part of a huge private treasure which dates back to the time of Confucius. The Kiang Family traces back to the Shou Dynasty and, like many cultured families in China, has possessed for scores of generations paintings by famous artists. The scrolls which are now unrolled on San Francisco walls have been kept in trunks, with incense, for centuries, and it is only because Dr. Kiang Kang-Hu feels that part of the immense existing Chinese art treasures should be brought to the western world that we are given an opportunity of viewing these paintings.

The entire group includes seventy-five paintings plus a set of twelve small scrolls which tell the life history of a famous general of the Ming Dynasty. Outside of the Freer collection in Washington, D.C., this is probably the most interesting ensemble of Chinese painting ever exhibited in America.

The large painting on silk entitled, "Kuan Yin," Goddess of Mercy, which was reproduced in these columns last month, is one of the very rarest examples of work of the Sung Dynasty now in this country. If there were any reason to question the genuineness of this painting (and happily there is none, as the

character and standing of the present owner of the Kiang Family Collection places every object in it above suspicion), attention might be drawn to the fact that paintings on silk are much more difficult of imitation than those on paper. Many a famed Chinese painting on paper has been copied two or three times while in the hands of a clever "mounter." The mounter separates the first layers of the paper from the others (by peeling them apart, dry with the fingers or with an edged instrument) and then remounts them, touching them up so that only a skilled expert can detect the forgery. Paintings on silk are of course not subject to this risk.

The Modern Gallery took all honors with its closing show during January, that

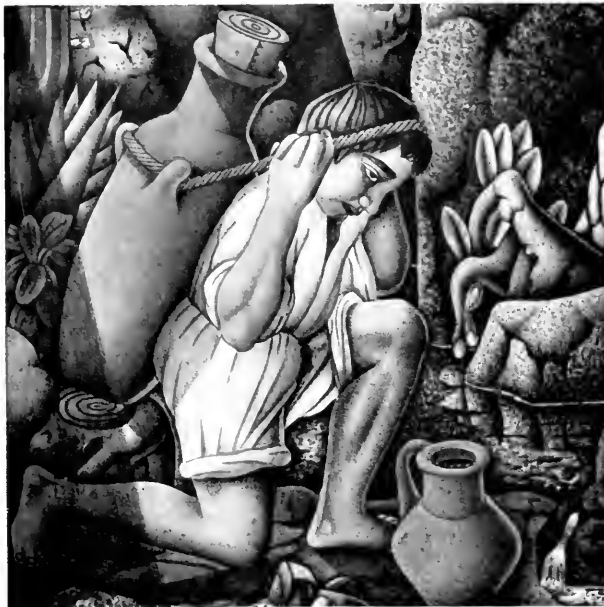


PHOTO BY GABRIEL MOULIN

THE WATER CARRIERS' REST

Detail from a painting by Mexico's youthful prodigy, Maximo Pacheco, now in his twenty-first year. The large painting from which this detail is taken was the dominant note in the exhibition just closed at the Beaux Arts Galerie, San Francisco.

which was held at the California Palace of the Legion of Honor last month did not prove to be of vital interest. Except for one painting which comes down the wall like a torrent to meet you and is the most youthful expression of imagination—I am referring to "Upstream" by Yasuo Kuniyoshi—most of the work shown in that collection belongs to a highly sophisticated type of painting of which too much is being seen everywhere. This fully includes "The Opera Box," by Guy Pene Du Bois, an intentionally woody ghost-white figure with bluish edges which does not vary from the established style standardized by this artist.

"Along the Canal," by Max Kuehne, with its lilac and soft brown tones, is restful and pleasing.

"The Oyster Boat," by Georgiana Klit-

of paintings by Matthew Barnes.

The exhibition included work covering a period of eighteen years. From an almost direct rendition of nature, this artist has slowly evolved a language of his

seems to tell of the calm and beauty of solitude away from the strenuous and noisy life of the city.

"The Flood" is a humoristic conception of what might be described as a disaster.



THE FLOOD

COURTESY CALIFORNIA SCHOOL OF FINE ARTS
MATTHEW BARNES

own, a symbolism of colors and forms which may not be easily transcribed in practical words, but is none the less expressive of a rare artistic temperament.

"Outskirts" is particularly typical of Barnes' individual expression. A group of houses and the steeple of a little church fade away in the darkness that falls over the city. Leading away from it there is a road which loses itself in the foreground. A lone figure walks on that road and a beautiful rose light streams over it and

A man and a woman are seen standing on the roof of their house passively and candidly looking at the water all around them.

"Deserted Cabin," showing only the side of a wooden cabin on the edge of a wide road that winds around a mountain and loses itself in the dark, is an impressive painting, almost a symphony in minor which sings unmistakably on the theme of an ended story and an empty heart.

OAKLAND'S SIXTH ANNUAL TO BE HELD AT MILLS COLLEGE

On account of the circumstances attending it, Oakland's sixth annual exhibition, to be held this month at the Mills College Art Gallery under the auspices of the newly formed Oakland Art League, promises to be one of the most significant art events of the season in the San Francisco bay region.

The exhibition opens February 12 and will continue through March 1. It is upon the invitation of President Aurelia Henry Reinhardt that the exhibition is being held at the Mills College Art Gallery.

The three-jury system of admission will be used, as established by Director W. H. Clapp of the Oakland Art Gallery. The juries, which will be presided over by Roi Partridge, head of the art department of Mills College, are to be constituted as follows:

Conservative—Maurice del Mue, Spencer Macky, H. L. Dungan and Paul A. Schmitt as alternate.

Progressive—Hamilton Wolf, Maurice Logan, Forrest Brisse, and W. H. Clapp as alternate.

Radical—Gottardo Piazzoni, Worth Ryder, John Emmett Gerritty, and Bernard von Eichman as alternate.

Entries will be collected on Saturday, February 4, and on Monday, February 6, at the following points: California School of Fine Arts, Chestnut and Jones Streets, San Francisco; H. S. Swasey's, 2291 Shattuck Avenue, Berkeley, and at the Paul Schmitt Studio, 560 11th Street, Oakland. Each picture must bear the title and price, and the artist's name and address. Pictures will be returned, at the conclusion of the exhibition, to the original collection points.

Santa Cruz Art League Holds First Annual Exhibition

Interest throughout California is being manifested in the Santa Cruz Art League's first annual art exhibition being held this month in the bay view ball room and sun parlors of the Casa del Rey, Santa Cruz. The opening date is February 1, and the exhibition will continue through Wednesday, February 15.

Mrs. Bert M. Rose of the Santa Cruz Art League is chairman of arrangements. With her on the committee in charge are Miss Margaret E. Rogers, president of the League; Mrs. Frank Heath, Mrs. Jack Stockfleth and Miss Cor de Gavere.

In awarding the prizes to the work submitted to the first annual exhibition of the Santa Cruz Art League, the jury proved to be both discriminating and liberal in its judgment, a fact which will go far toward assuring the success of future exhibits at Santa Cruz.

Two prizes, a first of \$100 and a second of \$50, were awarded in each of three groups, oils, water colors and pastels. The members of the jury were W. H. Clapp, director of the Oakland Art

Gallery; H. L. Dungan, art critic of the "Oakland Tribune"; and Harry Noyes Pratt of Berkeley.

The first prize for oil paintings was awarded to Margaret Bruton of Monterey for a picture entitled "Monterey Landscape." The second prize for oils went to Rinaldo Cuneo of San Francisco for his canvas, "Winter on the Desert."

First prize in water colors was awarded to Stanley Wood of Carmel for his picture entitled "The Black Water." Second prize in water colors went to Edouard Vysek of Los Angeles for his "Indian and Leaves."

In pastels, Valere de Mari of San Francisco won first prize with "The Palpino Fishing Fleet." Matteo Sandona of San Francisco took the second prize with his "Hipa."

A feature of the Santa Cruz exhibit, in addition to the pictures entered by artists, is a group of works owned by residents of Santa Cruz, not necessarily artists themselves. A prize of \$50 offered in

this group was divided between Dr. Charles Hadden Parker, with a canvas by Rembrandt, and Albert Hermann, who entered a canvas painted by Meunier.

Special mention was awarded to pictures shown in the exhibition by the following artists:

William C. Watts, Carmel; Albert Spratt, Carmel; Jeannette Maxfield Lewis, Fresno; Philip L. Dike, Hollywood; Lucile Hinkle, Los Angeles; Lee F. Randolph, San Francisco; Suzanne Scheuer, San Jose; August Francois Gay, Monterey; Gottardo Piazzoni, San Francisco; Margaret Rogers, Santa Cruz; Anni Baldaugh, Hollywood; Florence Alston Swift, Berkeley; J. Burnside Tufts, San Francisco; William H. Wilke, Berkeley; Edith Maguire, Monterey; Isabel Hunter, Monterey; Cor de Gavere, Santa Cruz, and Leonora Penniman, Santa Cruz.

One result of this exhibition may be a permanent art gallery for Santa Cruz. It is reliably reported that \$5,000 has already been subscribed toward building such a gallery.

Art War in the Unfortified City of Oakland

By H. L. Dungan*

"Whereas, our artist friends of Oakland seem unable to agree.

"Therefore," the Oakland library directors, who control the Oakland Art Gallery, resolved to postpone indefinitely the gallery's annual exhibition.

They succeeded in postponing it probably better than they intended.

The resolution was passed after the directors had already committed one absurdity by authorizing the president of the board to appoint a "jury of reconsideration" to remove from the walls any picture the regular jurors had passed if, in the minds of such jurors of reconsideration there was something or other the matter with the picture. The directors were rather vague as to what kind of a picture should be removed. They studiously avoided the use of such expressions as "on the grounds of morality," and when some one injected the word "nude" into the discussion the directors all leaped for cover much as one does after opening a bathroom door which the bather has forgotten to lock.

At the height of last month's battle in Oakland's prolonged art war, the library directors issued a formal statement, one paragraph of which reads as follows: "It is not at all a question of nudes as such. All art galleries, it need hardly be said, exhibit nudes and probably always will." The note of resignation sensed in those last four words indicates that there may be daylight ahead for the Oakland gallery.

But for the present the decision as to the kind of pictures to be banished is to be left to the jury of reconsideration, with its four laymen and three artists (if any artists will accept the doubtful honor). Two of the four laymen are to be members of the library board, and the other two non-artists are to be selected from the general public.

The directors also denied vigorously that its jury of reconsideration was a censorship board, but the artists of the San Francisco bay region decided that it was. They also decided not to exhibit at the Oakland Art Gallery if there were any censors hanging around prepared to raise a smoke screen.

Having gotten themselves into considerable of a mess, the library directors stepped in still deeper by passing the resolution dealing with "our artist friends of Oakland" who "seem unable to agree." We are left in the dark concerning with whom or with what the "artist friends" are "unable to agree." If the expression means unable to agree among themselves, it is a misstatement, for the artists are practically unanimous in agreeing that the directors have made themselves ridiculous, only they put it differently. If the expression means that the artists are unable to agree with the library directors, then it is an absolute, incontrovertible and undisputed fact.

The art war was started when certain members of the Alameda County Art League objected to some radical nudes

hung at the last Oakland annual. The league, by the way, has a membership of about twenty. Its average attendance at any meeting is six. One of the six went recently before the library directors and announced that the league objected to modern art. Later, other members of the league denied that this woman represented the league, but anyway this one woman's protest and the memory of last year's nude controversy set the directors out gunning for modern art.

The gunning has been good. It has wounded seriously, but we hope, not fatally, the Oakland Art Gallery which William H. Clapp, the director, has laboriously succeeded in bringing to a position

Gain from Loss

By Florence Wieben Lehre*

Out of chaos, order sometimes grows. Out of loss comes gain.

Officially, Oakland has lost its annual art exhibition. But as a compensation it has gained a live art association, the lack of which has been Oakland's greatest handicap to art growth for the past ten years.

Whatever the sides that may be taken in the recent controversy that has shaken the San Francisco bay district, the result is that the most prominent artists in this part of the country have rallied almost one hundred per cent to the support of a principle: Fair play to all types of accepted art.

The artists are united, moreover, in their stand that only experts shall judge



SOLITUDE

PHOTO BY GABRIEL MOULIN
GOTTARDO PLAZONI

One of the canvases to be shown in the Oakland Art League's annual exhibit which opens February 12 at Mills College Art Gallery.

of prominence among the art galleries of America. It has flushed a whole covey of artists who escaped uninjured and organized the Oakland Art League. The league will give its first annual at the Mills College gallery, which Dr. Aurelia Reinhardt, the president of Mills, voluntarily and in the interests of all kinds of art, offered to the league. This exhibition will begin February 12 and close March 1.

Thus, by the library directors' stand, the municipality has lost its annual, not only for this year but for as long as the censorship jury stands, the Oakland Art Gallery has been injured, and the artists have been united in a common cause.

*Florence Wieben Lehre and H. L. Dungan are both regular contributors to the Sunday art page of the "Oakland Tribune." Mrs. Lehre is also assistant director of the Oakland Art Gallery.

—The Editor.

art, and that only experts are capable of judging the particular phases of art in which they have specialized.

The three-jury system inaugurated by the Oakland Art Gallery five years ago needs no explanation at this time. By now it has become known as the fairest jury system in existence. This jury system is the very peg on which has been hung whatever claim to fame our Oakland Gallery possesses. Conservatives, progressives and radicals throughout the West have expressed their approval of it by responding to the Oakland annual when other annuals in northern California were ignored because of supposed partiality to "modern" art.

The story is far too long to be related here. But we are mightily thankful for the turn of events which enables us to see life in death.

A Busy Season in Los Angeles

By Arthur Millier

The opening of the year 1928 brought exhibitions upon us with a rush. The public of the Los Angeles district is now bombarded with no less than thirty-five shows of one or another variety of art, ranging from old masters to French and American moderns. At least fifteen dealers and as many museums, clubs and libraries are showing paintings and an occasional piece of sculpture.

The news columns of the papers have noticed art. Mona Lisa's successful X-ray operation actually making page one, column one, while that perennial question, "Is modernism immoral and subversive?" exercised a columnist in the "Los Angeles Express" who wound up a magnificent burst of oratory with a plea to the governors of the Los Angeles Museum to "consign the futurist group to the dump-heap" and fill their places with the works of California artists.

While Dudley Crafts Watson, enthusiastic extension lecturer from the Art Institute of Chicago, is telling Americans that the William Preston Harrison Collection of Modern French Painting in the Los Angeles Museum is second in the country only to the Birch-Bartlett Collection in the Art Institute of Chicago, local newspapers have published reproductions of those works most calculated to offend or amuse the uninitiated.

Despite controversy and the almost entire absence of commercial galleries devoted to the display and sale of "modern art," those conversant with the ways of this community feel it to be intensely interested in art. Art, after all, is what you like, and that people do like it here in the form of paintings is evidenced by the number of galleries maintained by the sale of paintings.

One such exhibition as that sent to San Francisco by the French government to open the Palace of the Legion of Honor—an exhibition, that is to say, of the masterpieces of the modern movement in France—would have given Los Angeles the necessary insight into the aims and direction of those who followed the Impressionists. At present, local appreciation seems to stop short with a diluted form of impressionism, unable to take the step that will reveal the un-material "form" of Cézanne, the passion of Van Gogh's line and color and the carefully related color harmonies of Matisse, principally because it has never been confronted with these. Never having arrived at the logical bridge between the old and the new, the public can, thus far, only stand in the feeble rays of last century's sun, where it at least gets some warmth.

Due to its nature, the effect of the Harrison French Collection will be one of very gradual penetration, for it is not a small group of overpowering masterpieces, but a widespread assemblage of 150 small works that includes perhaps six large canvases. But it is the method of this deeply interested collector to continually add

to and refine his collections as opportunity presents itself, and this method has already greatly rounded the collection. The superb "Chess Players" by Lotiron, furnishes of itself an education in the aim of modern painting, and will in time be regarded as one of our most priceless art possessions.

In the meantime there are other signs of the rapidly growing interest in art. Mr. Parish Watson brought his choicest selection of Chinese sculpture, paintings, textiles and ceramics all the way from New York to show them at the Grace Nicholson Galleries for one month last year, and with them he brought two salesmen beside himself. He intends to repeat the process this spring. Horace Jachne will show his Chinese textiles and bronzes there next month.

The Old Master epoch is also with us. It is, despite Rockwell Kent, one of the healthiest manifestations of art interest in a community so lacking in any past art tradition except that of Barbizon. Not only has Dr. Lillienfeld of the Van Diemen Galleries made his second western excursion with fine examples of 15th and 16th century painting, but connoisseurs dealing in Italian primitives have shipped quietly into town, done a little business and departed. Local dealers are also holding occasional showings of old paintings of far greater worth than one could formerly see here. At the same time several choice collections of American painting have been quietly growing, collections that will doubtless emerge into the open at some future date and eventually find their way to a local museum.

The newest gallery to invite the public is devoted to the works of the younger moderns. This is The Brick Row Gallery, at 1704 North McCadden Place, Holly-

wood, operated by Douglas M. Jacobs. It plans to exhibit those modern works of merit which have, thus far, found no favor in local dealers' galleries. Here may be seen copies of that excellent Dial publication, "A Portfolio of Living Art," and, at the moment, an exhibition of the sterling water colors and drawings of Robert Elliot. Mr. Jacobs hopes to gather about him the best of the local moderns and show their work in conjunction with the younger eastern group.

One of the most original exhibitions seen here in many months was that of paintings, decorations and wood sculpture by Gjura Stojana, held last month at the Los Angeles Museum. The gallery was divided architecturally by screens to set off the individual pieces and unfold the exhibition gradually. Apparently this arrangement was contrary to the fire ordinances and by this time some of the screens may have been removed.

Stojana's work has undergone a steady development since the days of the rich and furious decorative paintings from the South Seas and the island of Bali. The later paintings did not impress me greatly, but his excursions into wood carving have produced some excellent decorative panels, highly original in their combination of sharp relief and strong color, and some still more impressive round-relief carvings in dark wood, in which he successfully fuses natural and geometric forms into living entities without the slightest feeling of artificiality.

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THE ART OF BOOKBINDING

By Hazel Dreis*

Why is a book bound? Primarily to protect it. Therefore one of the main attributes of a successfully bound book is that materials chosen should be durable. Leather seems to fill this requirement the most successfully. Any book worth preserving can be assumed to be a book that is worth reading. The book should therefore be bound so that the reading of it is possible and enjoyable. It should open easily and close properly. To read a book it must be handled. Therefore the materials chosen should be pleasant to the touch. The book should invite handling and the design and the manner of its execution should be such that the person wishing to enjoy it should not be afraid to handle it. All this is not often true of hand bound books and many people assume that a bound book is something that one lays away in tissue paper to be taken out on state occasions and shown friends. We have not as yet acquired the habit of considering well bound books as part of our lives. This is partly due to the cost of owning hand bindings under the present habit of making bindings a vehicle to show off the ability of the binder to put on gold in elaborate and often fantastic designs. Gold tooling is a fascinating process and many binders in their eagerness to be at this part of the work overlook the fact that first the book should be well bound with the use of the book as a book, as their first consideration. This is one of the reasons that so often one sees hand bound books beautifully covered with gold so stiff that they are almost impossible to open and so elaborate that one dare not touch them.

A number of years ago in London, Cobden-Sanderson made a decided contribution to the book binding craft through his departure in book design. In place of the fussy and many times meaningless gold tooled books which were the vogue he substituted simple and beautiful designs with just enough gold to contrast with the color of the leather and his splendid craftsmanship as a binder. The English liked these books almost at once and he was able, before his death, to produce many books which as a whole, are probably the most beautiful group of hand bindings ever done by one person.

Under the influence of the artists of the modern school, book designs are progressing past the gold tooled stage and we are emerging into a period where combination of line and color by means

of inlaying the leather is being developed. Where properly done this method of design has many advantages as the book so decorated is not injured by use and has not the delicate appearance that prevents the gold tooled book from being used with confidence. Work of this type is being produced in most countries and a recent issue of "Arts and Decoration" reproduced some examples of French and German work which illustrate the extent and variety to which this method of design can be applied to book bindings.

VALENTI ANGELO PRAISED FOR BOOK ILLUSTRATIONS

David Greenwood, writing on book illustration in a recent issue of "The Argonaut," expresses these views on the book illustrations of Valenti Angelo, a San Francisco artist:

"An illustrator nowadays must co-ordinate his own desires and movements with the peculiarities of a type face and a printer's particular way of handling it.

"If we were to name an artist close at home who has applied this principle, commonly urged but rarely achieved, the first name to come to our mind would be that of Valenti Angelo; and it is with no small pleasure that we hear that he has almost in the same way been named in the East. In one or two of the books he has done for the Grubhorn Press, for example the "Salome," the typography grew out of the illustrations, and thus the burden of proof shifted to the printers; but generally, we believe, Mr. Angelo works elbow to elbow with the composers so that picture and text may maintain organic integrity by growing together. Having no desire to emulate the realism of photography, he seems to feel that books are more honest with themselves when the illustrations essentialize, or only ornament, the author's theme than when they starkly repeat it."

We take great pleasure in quoting Mr. Greenwood's opinion of Valenti Angelo, whose true devotion to his art brings into his work the feeling and honesty which one finds in the "enluminures" of the fifteenth century done by unknown artists in the monasteries of Europe.



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—The Editor.

Book Review

"APPLES AND MADONNAS"

Every big question raised on modern art is answered comprehensively and sanely in C. J. Bulliet's recently published book, "Apples and Madonnas," which has for its sub-title, "Emotional Expression in Modern Art." It might as fittingly be entitled, "A Catechism of Modern Art," so thoroughly and clearly does it set forth the whole matter.

Mr. Bulliet, its author, is director of "The Art World Magazine," published each week as a supplement to the "Chicago Evening Post."

The twenty chapters of his book, every one of them vitally interesting, are written as a series of observations, remarks, appreciations and conclusions on some of the most significant phases of live art from 12,000 B. C. to date. Mr. Bulliet does not take the attitude of an apostle. He is neither preaching nor teaching. His words, easy flowing and clear, have the warmth of conviction, however, as he discusses and presents the aims of creative artists—both the masters of yesterday and those much berated abstractionists of today, who will be the masters of tomorrow.

The book is printed in an extremely readable type and has twenty-four beautiful full-page illustrations.

"Apples and Madonnas," by C. J. Bulliet: Chicago, Pascal Covici, Inc., \$3.50.)

EAST-WEST GALLERY TO SHOW COLLECTION OF MODERN PRINTS

An exhibition of seventy-five modern prints, in which the work of French artists predominates, will replace the Kiang Family Collection of ancient and modern Chinese paintings this month at the East West Gallery of Fine Arts, San Francisco.

The prints have been sent from the Albert Roullier Art Galleries of Chicago. The list of artists includes such well known names as Laurencin, Copley, Gabain, Picasso, Matisse, Forain, Fougita, Davies, Sheeler, Pruna, Gauguin, Maillol, Pissaro Vlaminck, Pascin, David and Valadon.

The public showing of these prints at the East West Gallery will begin on February 8, and continue to the end of the month. There will be an invitational preview on the evening of the 7th.

NEW ART ORGANIZATION IS FORMED AT SEATTLE

To promote the cause of modern art interchangeably between the East and the West by means of exhibitions and lectures, an organization to be known as "Modern-art" has been launched in Seattle by Mildred McLouth and Halley Savery.

Mrs. McLouth is curator of the Seattle Fine Arts Society, and Mrs. Savery is acting director of the Henry Gallery at the University of Washington. Both of the sponsors of this new enterprise were formerly on the staff of the Los Angeles Museum of Science, History and Art.

BOHEMIAN CLUB'S ANNUAL SHOW OPENS FEBRUARY 20

The annual art exhibition of the Bohemian Club, San Francisco, will be held from February 20 to March 4, inclusive, it is announced by William H. Smith, Jr., president of the club.

Following a preview for members and their guests on Saturday evening, February 18, the exhibition will be open to the public every afternoon from 2 to 5, Sundays included. On Wednesday evenings, in addition, it will be open from 8 to 11.

The members of the newly elected advisory art committee of the club will constitute the hanging committee for this exhibition. They are as follows: Peter Ilyin, Lorenzo P. Latimer, James G. Swinerton, Frank Van Sloun and Theodore Wores, painters, and Earl Cummings, sculptor.

A special figure composition exhibition, the subjects to be historical, romantic or genre, with emphasis on drawing from the figure, which was originally scheduled by the Bohemian Club for the latter part of March may be postponed until autumn. Resident artists from all parts of California have been invited to participate in this exhibition, a step which sets a new precedent in the annals of the club.

A first prize of \$750 and a second of \$250 have been offered by former Senator James D. Phelan for the best work in figure composition submitted to this exhibition.

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Santa Barbara: Martinsen Library.



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BLOCKX

HERE AND THERE

Albert M. Bender, business man and art collector of San Francisco, has again added to his numerous gifts to the California Palace of the Legion of Honor in that city. His latest donation is a heroic-sized statue of Amita, a standing Buddha, carved in wood, and dating from the Kamakura or fifteenth century period of Japanese art. The statue has been added to the Bender Collection of Oriental Art Objects at the Palace.

* * *

Another recent donation, by Mrs. Alma de Bretteville Spreckels, to the Legion of Honor Palace, consists of ten beautifully executed bronzes by the San Francisco sculptor, Arthur Putnam. All of these statues have been at the Palace for some time, but are now deeded to the city in trust for the museum.

* * *

"Persia's Contribution to the World's Culture" is the subject of a lecture to be given by Dr. Ali-Kuli Khan, N. D., at the Paul Elder Gallery, San Francisco, on Saturday, February 4, at 4 p. m.

* * *

Perham Nahl, associate professor of art at the University of California, has left for an extended trip to Japan for study.

* * *

The first of the spring lectures at the Beaux Arts Galerie, San Francisco, will be given on Tuesday evening, February 7, at 8:30. Professor Mathurin Dondo of the University of California is the speaker, and his subject will be, "The Place which Modern Art is Finding in the Practical Activities of Our Modern Life."

DRAWINGS BY DAZZI AT
LEGION OF HONOR PALACE

Fifteen red chalk drawings, life size, by the Italian sculptor Arturo Dazzi of Rome are being shown this month at the California Palace of the Legion of Honor in San Francisco. The drawings are the originals for many of Dazzi's greatest pieces of sculpture. They were brought from Italy by Clara Huntington Perkins who has loaned them for this exhibition.

Dazzi was born at Carrara in 1881. He has given Italy two famous war monuments, one to the hero Enrico Toti, and one to the railwaymen who died at the front. Another of his statues has found its way across the Atlantic to Lima, Peru. He has contributed the reliefs to the Banca d'Italia building in Rome, and to the Triumphal Arch in Genoa. Dazzi is represented in the modern collection of the Legion Palace by "Antonella" and "Virgini," two beautiful works in marble.

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Feb. 3-17, drawings by artist members.
Feb. 18-Mar. 3, oils by Valere de Mari.

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THE CALENDAR FOR FEBRUARY

Note—Data for "The Calendar" should be turned to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Oil paintings by Mrs. E. C. Hills. Until Feb. 15, etchings by Marylka Mojeska Pattison.

Casa de Mañana—Feb. 4 to 20, jury-free exhibition by artist members of Berkeley branch, League of American Pen Women.

University of California, Haviland Hall—Feb. 8 to 17, Kiang Family Collection of ancient and modern Chinese paintings.

CARMEL

Carmel Art Association—February exhibition of paintings by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

The Brick Row Gallery—Original works by contemporary artists.

The Print Rooms—General exhibition of prints.

Southby Art Gallery, Roosevelt Hotel—Paintings by American and European artists.

LOS ANGELES

Ainslie Galleries—Recent paintings by Charles L. A. Smith.

Biltmore Salon—Feb. 1 to 18, Nevada paintings by Maynard Dixon. Feb. 20 to 29, paintings by old and modern masters.

California Art Club—Black and white exhibition.

Ebell Club—Paintings by Laguna Beach Art Association.

Los Angeles Museum, Exposition Park—Annual international water color exhibition from Art Institute of Chicago. Loan exhibition from the Rosenkranz collection of prints. Paintings by members of West Coast Arts, Inc. South American paintings by Hilda Van Zandt. Recent paintings by E. Charlton Fortune. Etchings by Arthur Millier.

Los Angeles Public Library—Annual exhibition by the Los Angeles Art League.

Newhouse Galleries—First western exhibition of paintings by Susan Barse Miller.

Stendahl Galleries—Paintings by Nicolai Fechin, Armin Hansen, Alson Clark, William Wendt, Richard Miller, Charles W. Hawthorne and Warren Davies.

Wilshire Galleries—Exhibition of neo-classic paintings by Nathalie Newking and Lorser Feitelson.

OAKLAND

Mills College Art Gallery—Feb. 12 through March 1, Oakland Art League's annual exhibition of paintings by bay region artists.

Oakland Art Gallery—Through Feb. 5, Thirty European Modernists. Feb. 18 to 29, Kiang Family Collection of ancient and modern Chinese paintings.

PALO ALTO

Stanford Art Gallery—Through Feb. 5,

paintings and wall hangings by Edith Ward Hunt and E. Grace Ward. Through Feb. 19, paintings in oil, tempera and pastel by M. de Neale Morgan.

PASADENA

Kievits-Flintridge Gallery—Feb. 1 to 18, special showing of paintings by Gennaro Favai.

Kievits-Vista del Arroyo Gallery—Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Paintings of California and Mexico by Aaron Kilpatrick. Paintings by John O'Shea. Oriental art objects.

Pasadena Art Institute—Third annual of paintings by Pasadena artists.

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts. Open Monday, Wednesday and Friday afternoons.

SAN DIEGO

Fine Arts Gallery of San Diego, Balboa Park—Exhibition of modern and Spanish art continued. Old masters from the Van Diemen Galleries. Landscapes by Maurice Braun. Etchings by Franz Marc. Water colors by Angelica Patterson. Photographs by Mrs. J. M. Pooh.

SAN FRANCISCO

Beaux Arts Galerie—Feb. 3 to 17, drawings by artist members. Feb. 18 to March 2, oil paintings by Valere de Mari.

Bohemian Club—Feb. 20 to March 4, annual exhibition, open 2 to 5 daily.

California Palace of the Legion of Honor—Drawings in red chalk, life size, by the sculptor Arturo Dazzi of Rome. Permanent collection.

East West Gallery—Through Feb. 6, Kiang Family Collection of ancient and modern Chinese paintings. Feb. 8 to 29, modern French prints from the Albert Roullier Galleries, Chicago.

Paul Elder Gallery—Until Feb. 18, landscapes and portraits in oil by Trevor Hadron. R. B. A.

Junior League Shop—Pastel portraits of children by Miss Wyn George.

San Francisco Public Library—Feb. 1 to 4, poster designs by public school students in competition for prizes offered by Community Chest.

Vickery, Atkins & Torrey—Etchings by Frank W. Benson. Through Feb. 6, antique Georgian silver and old Sheffield plate from the Brainard Lemon silver collection of Louisville, Kentucky.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Feb. 1 to 15, portraits by Giovanni Battista Proscoli. Feb. 20 to March 20, annual exhibition of paintings by members.

Samarkand Hotel—California Art Galleries exhibit of paintings by American and European artists.

SANTA MONICA

Santa Monica Public Library—Sculpture by Merrill Gage.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—Loan collection of etchings. Exhibition of modern furniture.

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A Journal of Art

PUBLISHED MONTHLY IN SAN FRANCISCO

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JEHANNE BIETRY SALINGER, Editor

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A MUSEUM PROGRAM FOR SAN FRANCISCO

By Arthur Upham Pope*

San Francisco is frequently proclaimed as an art center—but only in San Francisco. The rest of the country, artistically speaking, has for generations looked expectantly in our direction. For them, California has long been a land of aesthetic promise, but of promise deferred. That basic conditions there favor genuine artistic achievement is universally recognized. A certain freedom and happiness in life, an energy, directness, sincerity and a fine and eager enthusiasm, frank in its intensity, which characterize this unusual city were also outstanding traits in many of the world's greatest creative epochs in art. But the very frankness we boast must compel us to recognize the fact that, despite these naturally favoring conditions, despite invaluable potential responsiveness on the part of the public, and despite much individual talent, San Francisco is not yet an important art center in appreciation, in collecting or in producing.

Among the factors that have limited artistic production and greatly retarded the growth of appreciation, perhaps the most important has been

*Arthur Upham Pope, a recognized authority on modern museum practice, has been retained as art consultant to the San Francisco War Memorial Opera House. Mr. Pope is advisory curator of Muhammadan art to the Chicago Art Institute, advisory curator of the Washington Textile Museum and director of the Persian Art Section of the Philadelphia Museum. He is a member of the American Museums Association and of the American Federation of Arts, and is vice-president of the San Francisco chapter of the Archaeological Institute of America. He is a frequent contributor to the leading art publications of this country and Europe.

—The Editor.

the lack of proper museum facilities. A proposal has recently been made for a recognition and supplementation of the San Francisco museums, which calls for a specific and individual policy for each museum, for the maintenance of high standards and the skilful use of the im-

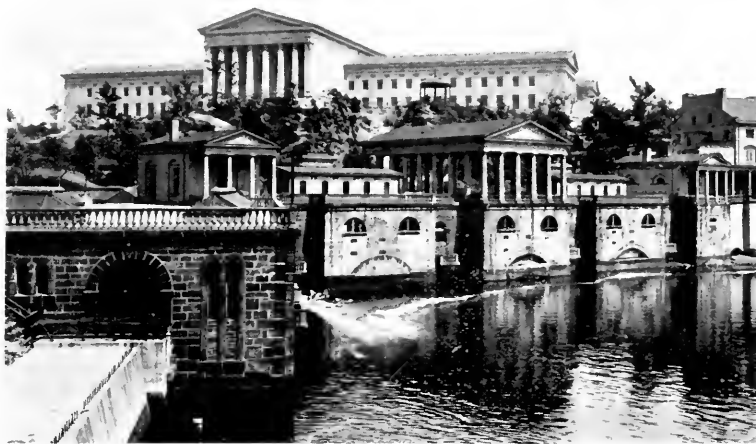
uninstructed and the artist uninspired. The failure to provide a fine museum system will be construed the world over as an indication of ignorance and inferiority.

Many people, especially if they are quite honest, feel depressed at the very mention of a museum, for it is a simple fact that a majority of the art museums in the world, particularly the most famous and easily accessible ones in Europe, on the whole torment and depress the average visitor. Visitors think they ought to be edified; they know they are confused, exhausted and bewildered by their museum visits. Miles of endless paintings, tons of sculpture, all crowded cheek by jowl, often in badly lighted galleries, with every condition unfavorable for study and observation, have alienated the general public from the old time museum.

In the past few years, however, an entirely new conception of the museum has grown up and has been put into brilliant practice in various parts of America, in Germany, in Russia, and in a few places in England, France and Italy.

The new notion of a museum is that it is a public service institution, that it is not a cold-storage warehouse for a promiscuous jumble of musty antiquities, but a place of recreation and delight, where beauty is easy and agreeable, where the great achievements and contributions of past ages are exhibited in a natural, satisfying way, so that the whole spirit and ideals of an epoch are beautifully and vividly recreated. When one pleads for

(Continued on page 3)



THE PHILADELPHIA MUSEUM

In the foreground are the Colonial buildings of the old Fairmount Waterworks.

mense amount of material on museum planning, technique and administration that has been accumulated within the past five or ten years. The museums of San Francisco are not adequate to a city that ranks so high in other ways. They have been commented on unfavorably by observers and critics from other cities and other countries. There is no city in the world of equal importance with San Francisco, unless it be Los Angeles, that is so unsatisfactorily equipped for museums. There is good reason to feel that, unless the situation can be remedied, the prestige of the city will suffer, public taste remain commonplace and indifferent, the student

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Vol II March, 1928 No. 6

OUR FIRST YEAR

A year ago, in April, there appeared
in San Francisco a six-page publication,
in the form of a folder. It was called
"The Argus."

It was a venture, in the most literal
sense of the word. No campaign had
been conducted to open a path for it. No
subscriptions and no advertising had been
solicited to insure its financial status.

In May, a second issue of the magazine
made its appearance, this time on eight
pages, and with a nucleus of subscribers
and a few pioneer advertisers. In due
time, four more pages were added, and
now, as we are about to enter our second
year, the size of the publication is in-
creased to sixteen pages.

Through careful management, the mag-
azine has been able to live on its own
income. That it has grown, and has
established for itself a definite place in
the art life of the Pacific Coast, is a
testimonial in behalf of the western art-
ists and the interested public. With their
continued co-operation and good will
there may be realized, sooner than many
of us expect, a fulfillment of the hope
expressed by Mr. Pope in the opening
paragraph of his article in this issue, when
he says: "The rest of the country, artist-
ically speaking, has for generations looked
expectantly in our direction."

"The Argus."

"The man who buys the picture or
piece of sculpture done by a living artist
is the only practical art patron. Those
that pay high and seemingly fabulous
prices for the works of the old and dead
masters are not patrons of art—they are
merely collectors and patrons of art deal-
ers."—George Douglas in the "San Fran-
cisco Bulletin."

The Languages of Art

In "Modern French Painters,"* a book
by Jan Gordon, this artist expresses in-
teresting views on art, some of which we
are pleased to quote.

Comparing art with the verbal expres-
sion of man, which is composed of many
languages, Mr. Gordon writes in the
opening chapter of his book:

"In the history of the arts of painting
we may roughly select the following as
the principal idioms: the Babylonian, the
Egyptian, the Chinese, the Greek, the Is-
lamic, the Indian, the Negro, the Byzan-
tine and the Gothic.

"Each of these is a different idiom of
the art of painting with dialects or sub-
idioms—and each represents a different
civilization and ideals. Each had a per-
manency proportionate to the civilization
it decorated; and each requires a separate
study in order to be properly appreciated.
There is, however, a shorthand method of
studying languages, which is employed by
the philologists—whose nature forces
them to study languages—which is to di-
vide languages into families; so that one
discovers that all languages spring from
very few ancestors.

"There are certain root ideas beneath
all varieties of the art of painting, and if
one grasps these ideas the difficulty of
appreciating any particular idiom is con-
siderably lessened."

On modern art Mr. Gordon says:

"I have heard an attempted explanation
of modern art which claims that it is work
of an experimental nature.... All art is
of an experimental nature. The only
work of no value is that which is not ex-
perimental. When the artist has his
methods so arranged that he can use them
mechanically, with the precision of a ma-
chine—without experiment—that art is
bad. All great art is experimental, and
the value of a work may be almost judged
by the depth of the experiment attempted
in it."

Refuting an old and often times repeat-
ed argument, Jan Gordon states, in the
chapter on the Modern Realists: "The
academic artist takes it for granted that
the modern artist denies the value of the
past, and because the modern artist denies
him, therefore the modern artist denies
the past. But the modern artist does not
deny the past; he only denies misconpre-
hensions and echoes of the past. He
would deny a man who mispaints Remb-
randt and claims it as original art, as he
would deny a man who misquotes Shake-
speare and claims it as a new poetic pro-
duction."

*"Modern French Painters" is published
jointly by John Lane, the Bodley Head,
Ltd., in London, and by Dodd, Mead &
Co. in New York. An exhibition of paint-
ings by Jan Gordon and his wife, Cora
Gordon, is to be held March 5 to 17 at
the Paul Elder Gallery, San Francisco.



WOOD BLOCK

VALERE DE MARI

From the private collection of Mrs. De Mari.

A Museum Program for San Francisco

(Continued from page 1)

new museums in San Francisco it is of the type of those at Cleveland, Worcester and Toledo and, even more particularly, the more recent ones of Providence, Detroit and Philadelphia. Such museums as these instantly command public enthusiasm. They elevate the public taste, create a demand for art of all kinds. They do for the general public what the temples, cathedrals and palaces did in former times. They inspire the craftsman, they instruct the student, they give the artist new standards and new ideals. They create the background which alone can sustain any considerable body of artistic achievement.

There has occasionally been heard a thin and piping cry of late from certain egotistical young students that their precious individualities must never be exposed to the constraining authority of the great achievements of antiquity. In the presence of the great achievements of the past they feel the spark of their own individuality dimmed and all but extinct. This may not be an unqualified blessing. Art receives no service or advantage from incompetent, uninspired, eccentric amateurs. But those who have genuine gifts have never felt submerged or discouraged in the presence of the masterpieces of the past. In fact, it is from these very masters, whose work seems so formidable and overwhelming, that the really talented student is inspired to utmost effort. From them he learns how infinite are the resources of art, and how varied her ways. An intimate acquaintance with the great masters is a stout defense against uncouth technique, against theoretic trivialities, against hot and sophomoric enthusiasms for certain striking but shallow work, a danger that has threatened young artists in all generations.

A great museum exhibiting superb achievements in all media and from all ages, exhibiting every kind of technique and style with a vast range of new and inspiring ideas, instead of smothering individuality, encourages it; instead of retarding development, hastens it. The attentive student finds there a number of things he never thought of. He is shown ingenious methods of accomplishment, for which he may have struggled blunderingly and wastefully. He is given a feeling of precious fellowship with the great personalities which ennoble and dignify his profession.

The neurotic urge for originality which so often degenerates into a mere artificial determination to be different is a type of insincerity and looks to something other

than the authority of beauty. No great art was ever produced with such a motive. More than once it has been proven that the most striking creative originality has come from painters, sculptors and designers who most faithfully and minutely studied the work of the past. What a fresh note Debussy brought into music, derived immediately and without concealment from modes of Indian music, faithfully studied! The great innovator in painting of the last few generations, Cézanne, spent infinite intense hours with patient acumen studying the works of the old masters. Sir Charles Holmes, the director of the National Gallery in London, has been at some pains the past few years to systematically study the whole background and early experiences of those

was intended to be, and is primarily still, a Museum of Contemporary Art. It should definitely and finally concentrate on that alone, and not try to cover the whole field, for which it is not equipped. The museum should undertake a bold and broad policy toward contemporary art. Not only should painting and sculpture be given a full place in the museum, but every craft that acknowledges beauty should be adequately represented. Furniture, textiles, glass, pottery, enamels, metal work and wood carving should all find representation in the museum with the finest possible examples. If the museum concentrated on modern art, it would make a more effective impression on the entire community. It would be of far greater help to local artists and designers.

Such a museum could render an immense service by bringing the artist into more intimate contact with the public, with the architect and with all other classes of society that could profit by their services.

But without a museum of the history of art that should acquire and exhibit according to modern methods, a series of great masterpieces covering the highest and most typical aesthetic experience of every age and race and place, the city would be aesthetically impoverished, the other museums would have no proper basis, the whole artistic future of the city would be compromised and its reputation damaged. Every city of importance in the world now has decided that a museum of the history of art is one of its most essential institutions, that no city can call itself truly civilized which does not supplement its education by constant reference to the whole range of man's greatest achievements in the realm of beauty.

We can no more dispense with the art of the past than we can dispense with its music and poetry. Those now bored by Beethoven or weary of the poets from Homer to Shelley, will no doubt find Rembrandt and Michaelangelo tiresome. Those who know so much that the past can teach them nothing are so extremely exceptional that no particular provision needs to be made for their unique genius. But the rest of mankind needs nourishment from the past. Life is a vast pageant, complicated and tragic, not to be wastefully taken alone, after the manner of a few strutting egotists, who imagine that they are drum majors. Its sweep and significance is revealed only to those who can hear the still, sad music of humanity. For such, a museum of art has a revealing message, satisfying, exhilarating.



An exhibition gallery in the American wing of the Metropolitan Museum, New York. The tendency of modern museums to create in their galleries a logical and harmonious ensemble instead of the old confused assortment of objects is well shown here.

generally designated as the most modern and original painters of the past hundred years. Without exception, he says, they were men who humbly and earnestly went to school to the old masters.

If this is true, a reorganization of the museums in San Francisco is vitally important for artists and students. The plan suggested would make of the De Young Memorial Museum a museum of the History of San Francisco, showing all its historic backgrounds, illustrating by ensemble rooms varied types of life from which its inhabitants have been drawn. It would seek to preserve in various ways well known to modern museum technique great historical moments in the history of the city of San Francisco. Such work ought to interest painters and other artists for the opportunity offered for fine historical murals, and because special decorations for the period rooms would have to be designed in the individual historical styles.

The Palace of the Legion of Honor

TEACHING THE APPLIED ARTS

By Kem Weber*

Ray Boynton, in the January issue of "The Argus," points out that "mural painting today has ceased to have any vital relation to the wall or to architecture in general."

The close connection between artistic expression and the underlying principle of technical limitations is indeed far too unwillingly recognized. The two have become so far separated from each other during the last century that, today, an expression of art based consciously on the tremendous technical development of our age is frequently not considered as art at all. This is in spite of the known and accepted fact that men like Michel Angelo, Leonardo da Vinci and Cellini were master technicians.

Art of today is under the handicap of the glorification of pseudo-Bohemianism—flowing neckties and dirty collars. The romantic sufferings of student life in the Quartier Latin, somewhat idealized, form the average man's conception of artists, their work, their life and their general unfitness for today's progressiveness as outlined by the Rotarians.

This glorification is undoubtedly much supported and liked by a certain number of "arteests," as being conducive to easy acceptance into such circles as live on discussion of art, with decided—oh very decided—views on the efforts of all and sundry, be they contemporaries or old masters.

The serious painters and sculptors, meantime, work in their studios with great sincerity, talent and knowledge, selling once in a great while a canvas, a bronze, wood or stone composition. And they only admit with a blush that, through financial necessity, they were forced to do such "commercial" art work—always hoping that some day they may get fabulous prices for their other work.

Some do get rather astounding prices. But how do even these figures compare with the money paid to men who, out of their knowledge and thorough un-

derstanding of modern technique, modern industries and modern manufacturing, make cover designs for magazines of large circulation, draw and paint for advertising, make designs for manufactured commodities or determine the form and color of automobiles? Of course much of this is bad, but it is the soundest basis of art expression of our age—and, after all, da Vinci had to fill his orders whether they came from church or state. And he had other limitations placed upon him than those of technique.



PHOTO BY KUNISHIGE

An interior designed in the modern style by the author of the accompanying article.

The sooner the artist forgets some of the comfortable romance of his title and comes down to earth to meet his fellow men, the sooner he opens a paint shop, or a plaster, bronze or stone-modeling shop, or gets himself employed by some other artist of greater business ability, the sooner will the artist be considered an essential part of our contemporary development; the sooner will his activity support a more general and a more intensified appreciation of artistic effort.

The lack of more practical training in our schools is the one great reason why they are not more commonly supported, and yet the old argument against our youngsters learning anything practical, instead of becoming starving artists, is still going strong.

[The remainder of this article is based upon notes from a talk which Mr. Weber made recently in San Francisco before the Art, Letters and Music Section of the Commonwealth Club of California.—Editor.]

Between the art school and the practical life of today is a broad space, seldom bridged. Recently I addressed a gathering of two hundred art teachers from the public schools of one city. "What becomes of all students of these two hundred teachers?" I asked. The answer was, "Those who are successful continue their art studies—and become teachers." There you have it: An endless supply of teachers of art, and nowhere any contact with the industrial life of the time.

What I have to say here is not intended as unkind criticism of the existing schools of art. My only wish is to set forth some ideas which may bring these schools closer to the art phases of industry, and thereby create a more hopeful future for the students.

The day of the lone craftsman is past. We must learn to work with big tools—machinery and mass production. Artists must come to the manufacturer. They must learn something of the business man's point of view. Their art will not suffer thereby, if it is real art.

The public in this country is ready for more beauty in daily life than the industries are now able to provide. The industries realize this, and they are crying for practical designers. But they want designers who know the tools and technique of industry.

The need for these practical designers is increasing, and to produce more of them I suggest a new development of the art school, new to this country, but well established in Europe.

The school I propose has two main divisions: preliminary studies and master classes.

The master classes are the important and distinguishing feature. The preliminary studies would include the fundamentals of art history, drawing, perspective, life, shadow and the various mediums, with enough shop work to give the students an idea of the practical end of things. At the end of the preliminary studies would come examinations for entrance to the master classes.

The masters would be those whose advice is sought and paid for by the industries. Too many of our instructors in the applied arts are there because they cannot make a go of it in the broader fields of industrial endeavor. Naturally, the students have not the same confidence in them nor the same enthusiasm for their work that they have when working under people whose ideas they know are accepted.

In the master classes in painting there

(Continued on page 11)

ALEXANDER JAWLENSKY

By Howard Putzel

Turning from the art of Lyonel Feininger to the art of Alexander Jawlensky, we find ourselves in a world that projects a different atmosphere.

For Feininger's esthetic vision expresses itself in philosophical rhythms—that is, so far as philosophy or science may enter into purely esthetic creation—while Jawlensky's paintings are, within esthetic limitations, emotional.

To some extent, Jawlensky's life offers the key to comprehension of his art. It is a life devoted to the pursuit of elusive ideals: the ripening of a soul sensitive to vibrations from encountered personalities and therefore exceedingly personal in its reactions.

The elementary biographical facts are interesting.

Alexander Jawlensky was born in Moscow in 1864. Family tradition ordained that he become an army officer in an exclusive regiment; to this he acceded.

Chancing one day to visit the Tretaykoff Gallery in Moscow, Jawlensky was deeply impressed with the revelation of beauty that he found in art. He says: "A love for art burned like a holy fire within myself. I realized that art is aspiration to God."

From that day, he longed to paint. Custom prevented an army officer from attending art school, but thanks to influential family connections, Jawlensky finally received from the Czar permission to attend the Royal Academy in St. Petersburg. After three years, he left for Munich and became a student in the art academy there.

In Munich he met Wassili Kandinsky, who undoubtedly exercised on him a profound intellectual influence. An exhibition of paintings by Cézanne, Van Gogh and Gauguin served to fortify Jawlensky's determination to hew his own path. He devoted himself to the study of color and for some time limited his subject-matter to still life.

* * *

Not until a few years before the great war did Jawlensky arrive at the desired point of individual realization. Then came the well-nigh overwhelming exuberance of a long-pent-up creative impulse that has at last found release. In this period, his painting radiates force: burns with a sort of super-activity not very different in spirit from the world-condition that ended in catastrophe.

These pictures are altogether self-ex-

pressive, yet analogy may give a clearer sense of their quality that has something of the liquid fire of Van Gogh and something of the tropical ardor of Gauguin. They are always sensual and not infrequently brutal. Sometimes thick red lips are circled with yellow, and eyes glow like great emeralds. Or there appears an elongated visage, enticingly beautiful and haloed with a brilliant shawl. Or one sees a hunchback with short, thick arms,

superfluous force but instead turning inward to search for esthetic salvation. A garden in Switzerland inspired "thirty variations on the theme of a landscape." The forms presented themselves less aggressively than before but more economically and with movement more pronounced. In this increased simplification, one is confronted with a clearer revelation of the skill which accentuates originality in Jawlensky's art: its truth as a spiritual autobiography.

At the same time, the heads began to undergo a change that, due to the gradual nature of the evolutionary process, rendered inconsistent the paintings of this transitional period. Without definite conviction, they wavered between increased spirituality and the earlier brutality. The burning eye cooled but retained extroverted force; on the forehead, a spot of light appeared in esoteric denial of the sensual mouth which, although is continued in modified form, continued nevertheless.

Eventually this development of inwardness has reached a newer and a more perfect manifestation. The eyes are closed; the glowing foreheads have remained; the mouths have become ascetic. Today the heads are holy: aloof with the calm detachment of a Buddha, rudimentary as African sculpture or the primitive icons of Russian peasants. But in the perfect relation of color and line, in the sensitive comprehension of spacing, material and surface, one finds the sophisticated expression of a master.

Jawlensky lived in Switzerland during the four years of the war; therefore the art public of central Europe, which had developed intense admiration for the animal force of his first creative period, remained for a time un-

acquainted with the visual evidence of the artist's spiritual evolution. At first, the antipathy that usually greets the new was evoked by the abstract heads, but soon the perception of esthetic advancement brought a merited crescendo of appreciation.

*So far as we know, this is the first time that an abstract painting by Alexander Jawlensky has been reproduced in an art magazine in this country. The painting shown on this page is the property of Mme. Galka E. Scheyer, and it is through her courtesy that it is reproduced here.

—The Editor.



PHOTO BY GABRIEL MOULIN

ABSTRACT HEAD*

ALEXANDER JAWLENSKY

stunted head and pointed chin; a conception that seems to tell of all the untold sorrows, all the crippled secret hopes, of all mankind.

Most often it is in the faces of the children that the mysterious soul of Russia is recorded with the greatest purity, although that soul also looks out through the eyes of Jawlensky's peasant girls that have firmly modelled cheeks and columnar necks.

The close of the war, which found civilization exhausted of super-abundant, self-destructive energy, found the artist in a period of transition: no longer exuding

SAN FRANCISCO EXHIBITIONS

By Jehanne Biétry Salinger

Outstanding in the exhibition of drawings at the Beaux Arts Galerie, early in February, were those of Marian Simpson, Guest Wickson and a wash drawing by Maynard Dixon.

Marian Simpson is, in her black and white, an eminently original and powerful artist. She has none of the qualities of a woman in her charcoal or pencil drawings. She has, neither, the forced vigor of a woman artist who tries to appear manly. She has force, but it is natural to her. She has ideas, but her ideas are born from her subjects and not from a conscious desire to be expressive and personal.

The pen drawings by Guest Wickson have a whimsical fairy-like quality which comes from their physical aspect and spiritual expression. Different from most drawings, they seem to have been done with a very sharp needle. The line is thin and firm and light and joyful. Gardens with trees that must grow in Wonderland, with little people and birds, are the subjects chosen by this artist. The gaiety which sings in these drawings is pure and sane and as full as the laughter of a little child.

More beautiful than any of the big work he has created is the wash drawing which Maynard Dixon did under the moment's inspiration and of which he speaks lightly as he would of a trifling bit. It shows two Indian women on the edge of a clear lake. One is standing, the other sitting by her side. Their black hair is streaming over their shoulders. Back of them are small pools of water reflecting them. It is a small thing, but it is filled with the grandeur of stillness and placidity.

* * *

Upon viewing the work of Valere de Mari, shown at the Beaux Arts Galerie, through March 3, I wished that I might be living some fifty years from now and see this work with the added prestige of years and the understanding of those who will pass before it and make it great by their appreciation and interpretation.

As it is, one does not dare to express anything vital about this art. Its pangs are too clear and too poignant, its expressions of joy of living and of seeing too reminiscent of the tragedy that has stopped this genius! At this time one only wishes to speak of the external qualities of de Mari's water colors and drawings. Those that belong to the early period, although realistic, as "Arc de Triomphe," "Street Market," "Market Day, Paris" and "Spring on the Seine," have a color quality which can be compared to no other work of this type. The soft tones of lilac, rose, green and gold have a richness which does not seem to come from physical means. There is a halo around his trees, his houses, which have a supernatural quality.

His decorative work, as in "The Chase," is as significant as philosophy. Its sym-

bols have a vivid power of awakening thoughts, suggesting problems, prompting emotions.

Some of his block prints remind one of the art of the Egyptians. They have a rhythm which is as strong and as impulsive as the movement of life.

* * *

As an antithesis to the exhibit which

result of a simple, sane, mental process. The artist is influenced here by his sitter, there by his media, or merely follows his own inspiration.

In its ensemble, the work of Hamilton Wolf is static and almost stiff. It does not carry you away with emotion. It does not tell one of the state of mind or feeling of the artist. Its colors are neither



TE ATUA

HAMILTON WOLF

has preceded it, the show of paintings and drawings by Hamilton Wolf which will be on view at the Beaux Arts Galerie during the first two weeks of March brings to us the expression of a stable nature as a contrast to that of a complicated character tangled with notions, ideas and emotions.

Stable in its fundamentals, the work of Wolf is nevertheless versatile in its different phases. Its main features are, at first contact, unpleasant, aggressive and disconcerting. One is provoked to find on the same wall well behaved academic portraits and compositions striking by their distortions. Is it illogical and insincere? It is neither. It is, to my view, the natural

brilliant nor varied, and the repetition of a conventional design of the hands, in his figure compositions, gives the impression of monotony. Once these negative qualities are overcome by closer acquaintance, one begins to feel and understand that the inspiration that has guided the artist is of unusual bigness. His directness of statement imposes itself and forces you to look again and see.

A mind in search of solutions of problems that have nothing to do with our sentimental complex, but with spiritual aspirations, has conceived paintings like "The Last Supper," "Crucifixion," "Te Atua." A strongly shaped character has given itself away in portrait compositions

like those of "Mrs. X." and "John Emmett Gerrity." Yet he is human and smiling in the portrait of a "Modern Girl" and in the water color of the "Girl with Green Eyes," where both colors and lines have a youthful teasing-like quality with a playful spirit.

Walking in the footsteps of no one, this artist might go wrong if he became too dogmatic in his pursuit of individual expression, but he could at no time be banal or trivial. In view of the work that he has accomplished in the short period of two years, the chances are that he will develop into one of the outstanding composition painters of the West.

* * *

The collection of prints which was exhibited during February at the East West Gallery of Fine Arts was presented to the public as a French collection, but indeed many a visitor coming upon the list of names must have wondered how the work of the Spaniard Picasso, of his young countryman, Pruna, of the Japanese, Foujita, of the Americans, Pascin, Sheeler and Davies, came to be labelled as French.

There arises the question of Modern French Art? With it comes up the question of that extraordinary cosmopolitan complex which, in the atmosphere of Paris, has taken so many of the French traits that the Fleming, Vlaminck, becomes a brother of the Greek, Giorgio De Chirico, through their common understanding of Cézanne, the Frenchman.

This was a good opportunity to see together the work of men and women whose influence has been felt throughout the world during the past ten years. Particularly representative was the series of Marie Laurencin's prints. A woman, before being an artist, she uses her brush or pencil as a coquette uses her fan or other accessories of beauty, to please and be loved. Because of that femininity, Laurencin has a charm that no other

woman artist of to-day has. She is not deep, she does not philosophize, she does not preach, she does not tell of her problems. She creates pretty little creatures whom you love at first sight, or who irritate you because you cannot help loving them, though you know there is nothing further or deeper.

* * *

The annual exhibition of works by artist members of the Bohemian Club is, unfortunately, more of an event socially speaking than from the standpoint of its artistic value.

What good work it includes is good, but the paintings which are not up to standard and are allowed to hang side by side with the better work take away from the dignity of the exhibition.

Among the artists whose contributions are a credit to the club are Ray Boynton, Alfred Ray Burrell, Charles Stafford Duncan (whose "Lily" is at once a beautiful painting and the outstanding work in the exhibit), John Emmett Gerrity, Peter A. Ilyin, Lucien Labaudt, Smith O'Brien, Jules Pages, Lee F. Randolph, J. M. Reeves, Jr., Rem Remsen, Matteo Sandona and J. G. Swinerton.

* * *

Water colors on silk and Japanese



"HISA"

MATTEO SANDONA

paper, by Chiura Obata, a California Japanese artist, are being exhibited at the East West Gallery of Fine Arts from March 6 to March 26. They constitute a large, important and unusual collection.

Obata, who studied in Tokio under Taurya Murata, Kogyo Terasaki and Gaho Hashimoto, has worked for the past thirty years without ever showing his pictures in any public exhibition. This is not a play for sensationalism, by any means. It is neither the attempt of an oriental to appear occidental, nor the expression of a Japanese who has had no contact with the Occident.

Of the five thousand water colors which Obata has done, only a small number have been hung on the walls of the gallery. Yet there is variety enough to retain the attention.

Yosemite Valley and the high Sierra have often inspired this artist. Although he has transposed these American scenes through his Japanese temperament, he has not escaped the influence of his environment, and the result is new, beautiful, and of great meaning in the art of the West.

His exhibit will be reviewed at length in our April issue.

During his exhibition at the East West Gallery, Mr. Obata will lecture in English on Japanese art and Japanese artists. These lectures, which are open to the public, will be given at 8:15 on the evenings of March 8, 15 and 22.

* * *

The collection of etchings by Frank W. Benson which was shown, last month, at the Galleries of Vickery, Atkins and Tor-

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THE LILY

CHARLES STAFFORD DUNCAN

IN LOS ANGELES GALLERIES

By Arthur Millier

We wonder in the South just how San Francisco's Franco-Mexican modernists would react to the exhibitions that have given us so much pleasure during the past month, because none of them could be made to fit into any school pattern—unless it might be the charming little neo-classical pictures by Lorser Feitelson and Nathalie Newking at the Wilshire Galleries. Neither did one encounter anywhere those landscapes of rounded green hills blown up with a bicycle pump that are quite *au-fait* these days in the northern metropolis.

It was an exhilarating month. Four shows stand out in retrospect, those by Charlton Fortune, John O'Shea, Maynard Dixon and the neo-classicists mentioned above. To cap this came the revelations of the Italian Renaissance Room in the Arabella D. Huntington Memorial at the Huntington Library, San Marino.

We may speak of this first, because it is a permanent addition to our art resources of very fine quality. The crowning works in this collection of twenty-seven 15th and 16th century Italian and Flemish paintings are a "Virgin and Child" by Roger Van der Weyden and a "Madonna and Child with St. John" by the Master of the Castello Nativity.

The Van der Weyden is a masterpiece of the first rank and it was borrowed by Sir Joseph Duveen last year for the great exhibition of Flemish painting at Burlington House in London. In this little picture we can see that perfection of technique reached by the early painters in oil before the full possibilities of brush freedom were discovered. Realism and piety meet in a pattern of angular beauty. The color is rich and sombre, black, maroon and gold.

The picture by the Master of the Castello Nativity perfectly exemplifies Florentine sweetness and gentleness of the late 15th century and hints at the coming of Botticelli in its long fragile lines and the pallid whiteness of the flesh. The colors are marvellous and fresh—bright blue, light red and yellow.

Another work of unusual interest is a "Flight Into Egypt" by Isenbrandt and Patinir. The Virgin and Child are seated in the foreground of a vast landscape, which, in its towering crags and infinite distance, has much kinship with the Sung painters of China.

A large "Infant Christ in the Temple," unscribed but reminiscent of Geertgen Tot Sint-Jans of Haarlem, shows a genuine provincial painter at work, striving for naturalism, wrestling with unruly perspective and producing a delightful, naive effect.

A charming small "Madonna and Child" by Pinturicchio; a "Madonna and Child with Angels and Cherubim," attributed to Benedetto Bonfigli (1420-1496), a graceful, symmetrical composition in the tradition of Cimabue with rare color of rose, blue-gray and gold; two

fine portraits and a "Madonna and Child by Mainardi"; and a small panel, "On the Way to Calvary," by an early Flemish painter, are other fine things in the collection which is now available to the student and connoisseur.

* * *

About the paintings from European harbors by Charlton Fortune, I have to disagree with Jehanne Biétry Salinger.* To my view, they express much that is "true and vital." Couched in terms of glowing realism, they revel in the richness and infinite variety of the forms which, both in nature and in these paintings, penetrate each other. There are no seagulls in these harbors, yet the air is

at the Wilshire Galleries, youthful figures enjoy life on the brink of streams, mothers and children lead a pleasant existence in ideal meadows, charming people lounge on the beach. However they combine their figures, the compositions are interesting, the painting technically good. There is no distortion, neither is there any overpowering emotion. Rather these people are exercising hand and brain to produce charming pictures. In some of Mr. Feitelson's later canvases, with less charming color, he uses themes closer to his experience. A good example of this later work is the "Peasant Interior" with its fine drawing of the new baby.

In the best paintings of her exhibit at



A PASTORAL SCENE

NATALIE NEWKING

filled with the beating of their wings as surely as Brancusi's Bird is in flight. This is pure painting without literature, and it is the result of concentrated study of color relations. André Lhote will have to leave Paris for several years before he contributes anything as untheoretically vital as these paintings by a native Californian.

* * *

A painter who has buried himself in the desert for several years to come with a shout of exultation is John O'Shea. At the Grace Nicholson Galleries he showed a room full of magnificently reckless paintings affirming the savage beauty of desert mountains. His forms pile up ecstatically, his colors heighten themselves, canyons cut into the mountains with great sculptural movements. Whatever he essays, there is in each picture just one great theme. Nothing is allowed to complicate or confuse it, and he is not afraid to be violent in his joy.

In the paintings of Lorser Feitelson and Natalie Newking, which were shown

*See "The Argus" for November 1927.

the Newhouse Galleries Susan Barse Miller shows an art the sensitive balance of which could be upset by the addition of a single touch of color. In two pictures of Arab women she enters the realm of color music. Her drawings of Arab figures are very thoughtful, all detail being carefully contained in and related to the mass of the figure drawn.

The great art assault on the citadel of local apathy goes on without rest. Throughout March, Robert C. Vose of Boston, head of the ancient and honorable house founded by his father in 1842, is exhibiting eighty paintings, both ancient and modern, at the Biltmore Salon and in the Galleria Real of that hostelry.

Eighty paintings, framed and glassed and shipped from Boston to Los Angeles for six weeks, the proprietor himself absent from his eastern gallery for that period in the height of the season. Such excursions are seldom profitable to the dealer who makes them, but the educational effect is cumulative and will in time make a dent.

(Continued on page 13)

A CRANACH FOR SAN DIEGO

By Lyman Bryson*

It is a matter of congratulation for California that Lucas Cranach's "Saxon Courtier," a precious example of one of the greatest of German painters, has been acquired by the San Diego Fine Arts Gallery. This masterfully simple portrait, with its beautifully balanced pattern, its objectivity, the still fresh vigor of tone, and the intrinsic subject interest of the sixteenth century nobleman, is an "old master" of the type which means something in present pleasure to followers of all schools and modes. Dr. W. R. Valen-



SAXON COURTIER LUCAS CRANACH

tin, director of the Detroit Institute, calls it a "characteristic and original work," and Reginald Poland, director of the Fine Arts Gallery of San Diego, says that its evident qualities place it "among the immortal art creations and the best that Germany has contributed to the world."

The portrait is of a man in middle life, in a cloak of varying shades of grey and a vest of cherry red, with white ruff and black cap. There is a courtly ease and naturalness in the poise of the strong, bony head against a background of emerald green. On the green background is the proud sign of Cranach, the winged serpent with the ring in its mouth. Cranach was a close friend of Martin Luther and a man of diverse interests and active pursuits. This picture has a good deal of the forthrightness, perhaps something of the naive, muscular faith of those days.

For those who are concerned with the problem of getting works of this unquestioned eminence into the public galleries of the West, it is interesting to note that this purchase by San Diego was made from membership fees. An acquisition fund, built up from the contributions of the general public, has been held until something of first rate importance was available. A recent exhibition from the Van Diemen Galleries brought the Cranach, and the directing board of the gallery decided, that this was the wished-for opportunity.

It would be an addition of great significance to any gallery and it is entirely worthy of the rapidly growing collection of fine things in San Diego.

MAURICE BRAUN SHOWS
LANDSCAPES AT SAN DIEGO

Lovers of Maurice Braun's landscapes, especially among San Diego people who have admired his work for nearly eighteen years, while he has worked in Southern California, are finding new pleasure in an exhibition just opened for a month in the Fine Arts Gallery of San Diego. The collection is varied by a graceful study of the artist's wife and child, and by a freshly painted group of flowers. Most of the pictures, however are landscapes, since the interpretation of moods of land and sky is what Mr. Braun has always preferred to do. Among them are many that are characteristic of his jewel-like color, and his genius for the arrangement of mountain and valley and swaying trees, with an atmospheric reality, into "portraits" of California scenes.

But close students of his work see in several canvases a new note. One of them, a rocky point under breaking surf, has a greater simplicity in composition, and is painted from a deeper, lower-toned palette than we have been led to expect. Others, although the selection of subject is more usual, show something of the same change. It may, of course, be accidental. If not, it means only that Mr. Braun, like all artists of importance, is insisting upon change because he must insist on growth. His admirers may not find at first glance all the familiar qualities they are seeking in these new pictures. They may regret any change in a style which has become so widely appreciated. But the essential qualities are still there, the easy evocation of charm, the sure, confident composition, the superb painting, and the affectionate faithfulness to the moods of his subject. And in the end Mr. Braun's career will go forward by his experiments. The widening of his range is evidence of his strength.

L. B.*

RARE PERSIAN ART AT
LEGION OF HONOR PALACE

Dr. Cornelia B. Sage Quinton, director of the California Palace of the Legion of Honor, San Francisco, announces that a rare Persian tapestry has been lent to the museum by an anonymous art lover. It is the Royal Tapestry of Kirman, which was formerly in the collection of Dr. Ali-Kuli Khan, N. D. Dr. Khan was at one time ambassador from Persia to the United States and is the founder of the Persian Art Centre of New York and San Francisco. Upon this tapestry, on which a hundred women labored for ten years, are embroidered the symbols of the nation's faith in the divine spirit of the world. The tapestry is over two hundred years old and was spread before the throne twice a year during state occasions. It was shown at the Panama-Pacific International Exposition in 1915.

Dr. Ali-Kuli Khan has presented to the

*Lyman Bryson is a lecturer for the University of California and a contributor to various magazines. Hope Mersereau Bryson, the painter, is his wife.

Palace a Sultan Abad bowl of the twelfth century, unusually beautiful in color and pattern. This bowl is of a gorgeous blue (blue in Persian art typifying the infinite) and while the flower design is in conventionalized lines, these ancient artists softened the severity of straight lines—a modification which greatly increases their beauty.

SILVA AND O'MALLEY WIN
PRIZES IN TEXAS CONTEST

Two California artists, William P. Silva of Carmel, and Power O'Malley of Los Angeles, were awarded prizes in the annual contest for paintings of Texas scenes sponsored by Edgar B. Davis of San Antonio. The awards were announced February 18 at San Antonio.

The second largest prize of the contest, \$2,000 for second place in the wild flower group, went to Silva for his picture, "Wild Poppies." The first prize in this group, \$2,500, was awarded to Adrian Brewer of Little Rock, Arkansas. Second prize of \$1,000 in the ranch life group was awarded to Power O'Malley.



SAINT ANNE

Sculpture in wood by an unknown artist of 17th century Spain. Owned by the Fine Arts Gallery of San Diego. An important note in the arrangement of the gallery's current exhibition of old and modern Spanish art.

THE OAKLAND ANNUAL

By Florence Wieben Lehre

Northern California's art appetite is jaded. We have become accustomed to expecting the unexpected. We anticipate being surprised by the newer and stronger with each succeeding art exhibition.

It is therefore quite amazing that such a flurry should be created by the sudden appearance in our midst of a three-eyed head by the Russian artist, David Burluk. With all our worship of the abstract and scorn of detail, it appears that we still have retained a naive viewpoint tucked away somewhere. Our continuous exposure to distortions, whether of head or nude or landscape or still life, apparently has not insured us against shock. And we are all excited over that extra human eye.

Burluk, once a co-exhibitor with the famed "Blue Four," is responsible for the painting which has persisted in being the subject of the most heated questionings in the Oakland Art League's Annual at Mills College. Burluk pursued the abstract and captured it. A human face was used merely as a basis for his composition. The artist felt the need of another spot in his picture. He added an eye. As to color, the picture, which is partly painting and partly bas-relief, is gorgeous in the rich, mellow way we associate with weather-beaten antiques or time-worn oriental rugs.

Aside from Burluk, the general trend of the exhibition is modern, but not radically so. In this mass of paintings which mirrors the northern California viewpoint, it is the conventional and the near-conventional that is novel.

This, the Oakland Art League's first annual, is at once impressive, fine and faulty. Impressive in the number of pictures. Fine in quality. But lacking in outstanding works. The gallery is high, broad, luxurious—almost to the extent of making the pictures appear as postage stamps.

Lucien Labaudt's huge "Blossom Time" is the only painting in the collection that is suited in scale to its environment. It dominates the entire show, not only because of its physical proportions, but because of its powerful carrying quality. It is a dashing work.

Ray Boynton's decorative contributions, as always, are monumental—not so much in form as in areas and color. His "Crépuscule" and "Contra Costa Hills" are infinitely big in feeling.

At either side of the imposing main

entrance are hung two complete little exhibitions in themselves. The northeast wall is a perfect harmony. The soft tones of Nelson Poole's "Eden" and "Golden Harvest," both decorative landscapes, complement Charles Stafford Duncan's nude, entitled "Olive Drape," as though these three paintings were done especially for showing here. The northwest wall harbors more violent hues. John Emmett Gerrity and Forrest Brissey, followed by Marian Clark Cooch and Eleanor Mann, share honors here. Gerrity's color and drawing always show a knowledge of what he has undertaken to do. Brissey's disregard for anatomy and accuracy of



THE BATHERS

FORREST BRISSEY

depiction are especially evident in his "Nude," in which the figure is incidental and grows out of delightful color masses. Of the two landscapes shown by him, that which is designated in the catalogue as No. 16 is one of his best color organizations. A rhythmic use of gesture of hands and arms and legs has been successfully employed by Hamilton Wolf in his composition incorporating a dusky-skinned male and a light-tinted lady. Wolf's peculiar use of hands, as signposts on the road to composition, is unique.

A skilful simplicity that might appear at first to be clumsiness characterizes Worth Ryder's colorful still life of candlestick, fruits and draperies.

The portraits by Constance and Spencer Macky are outstanding. Mrs. Macky's "Tale Teller" is a bit of fine reality remarkably well handled.

Maynard Dixon approaches his work with an academic eye, but has adopted structural decorative ideas of the present day. His "Mojave Desert" is typical. Emily Sievert Weinberg's "Narcissus" is

academic, but its insistence upon arrangement brings it "up to date." Others whose work stands out in the conventional are H. Oliver Albright, W. S. Rice, Amy Dewing Flemming and Cora Boone.

While there is hardly a trace of the purely impressionistic in the show, nearly everything that is not frankly modern or decidedly academic is based on impressionism. The large monotype by W. H. Clapp—a nude in a woodland, a delicate and beautifully organized work—approaches this school. "Sunday Morn," by Maurice Logan, also falls under its influence. The two paintings by Marie Gleason Cruess, "Afternoon Sunlight" and

"Tuolomne Meadows," show a whole-hearted devotion to impressionism. Gottardo Piazzoni's "Solitude" inclines in that direction; in it are broken color and great attention to tonality. Maybell Tupper's "Green Shadow" tends toward neo-impressionism. Vernon Morse and Paul A. Schmitt belong somewhere between the academic and the impressionistic. Matteo Sandona's "The Treasure Jar," an attractive portrait in oil, and William Wilke's "Morning Mist" come under the same general classification, as do M. de Neale Morgan's "Early Morning Light," and "Ballet Girl" by E. Hay Smith.

Faults? The Oakland Art League's exhibition has faults. It offends the lover of the old, the conventional. But this is northern California.

Visitors have crowded the gallery in such numbers that the annual will be continued beyond the date originally set for its closing. There is even talk of transferring it bodily to prominent display quarters in the heart of Oakland's business center.

The jury of awards, composed of Kathryn W. Leighton, Loren Barton and J. H. Gardner Soper, made the following awards in the recent Sixth Annual Exhibition of the Painters of the West at the Biltmore Salon, Los Angeles:

First prize—Gold medal, "Santa Barbara Hills," by Carl Oscar Borg.

Second prize—Silver medal, "Evening Tide," by Jack Wilkinson Smith.

Third prize—Bronze medal, "Flowers," by Jean Mannheim.

First honorable mention—"Pueblo at Taos," by Lon Megargee.

Second honorable mention—"Hills of Majesty," by Hanson Puthuff.

PAINTING OF STEVENSON'S HOME INSPIRES PRINTER

By Samuel T. Farquhar*

There hangs in the Palace of the Legion of Honor, San Francisco, a picture by Rowena Meeks Abdy, "The Robert Louis Stevenson House, Monterey," which has recently served as the inspiration for another work of art in a different medium—a distinguished piece of printing. Combining the art of the printer with that of the painter, John Henry Nash has faithfully reproduced this water-color and with it, as a companion piece, a brochure containing an essay on "The Friendship of Robert Louis Stevenson and Jules Simonneau," written by Edward F. O'Day. These were produced for Howard J. Griffith who distributed them among his friends as a New Year's keepsake. The first one off the press was presented to Albert M. Bender, the donor of the picture to the Palace of the Legion of Honor.

To reproduce a water color by means of printing plates and the press is no simple task. It takes more than a mere technician to catch the right tones, to bring out the values and to eliminate the effect of the half-tone screen. In the present instance, all these requirements for making a true likeness of the original have been carried out, and more, too. After the sheets had left the press they were treated with acids to tone down any harshness of color or line without destroying the detail, and in order to age the paper. The result is an admitted masterpiece of press work in which one art has been used to multiply another art to the happy advantage of them both.

The letterpress which complements the picture is done in the grand typographical style of which Mr. Nash is an acknowledged master. In this the color note is green, chosen to harmonize with the greens in the picture. The color is carried on the page by means of rules and corner pieces made up of type ornament and serves as a frame for the type page. A single fleurette is printed in red and gives a pleasant dash of spice to the whole.

The Cloister light face type in which the brochure is set is classic and dignified, yet sparkling, and invites the eye. The text is worth reading, a fact of importance when it is remembered that most fine typography is built upon the well picked bones of ancient and much beprinted authors.

William H. Wilke drew the illustrations for the frontispiece. The pressman (and only the initiated realize how much the successful production of a fine piece of color work depends upon the pressman) was John H. Neblett.

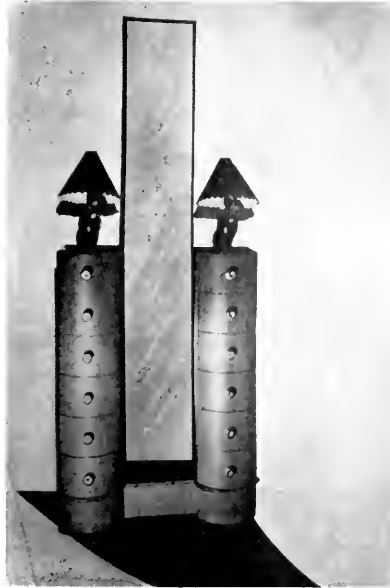
Either the picture or the text taken alone would deserve praise as a fine thing finely done. Taken together, they form a magnificent unit which is a notable example of the art and skill of the master craftsman, John Henry Nash.

*Samuel T. Farquhar is a well known writer on the art of fine books and printing. He is a member of the Book Club of California.

Teaching the Applied Arts

(Continued from page 1)

would be one group studying fine art under a master of easel painting, another group studying mural painting under a master of murals, and so on for advertising art, illustration and the other graphic arts. And the same for sculpture, textiles and design.



A piece of furniture, modern in style, designed by Kem Weber.

The students would have access to the machines of production, either in the shops of the school or in the plants of the manufacturers. They would learn to know the limitations and the possibilities of these machines. Thus they would gain a knowledge of tools and technique that would prevent them, in later years, from wasting time on designs certain to be dismissed by the manufacturers as "crazy artist ideas."

Within the master classes the industries would hold competitions for designs, offering substantial prizes. In the master classes that I remember, these prizes were very much worth while, and we worked hard to win them.

When such an art school of masters as I have outlined here is started, it will never lack for students. If one city tries it, be assured that another city will seek to do it bigger and better. Then we will begin to meet the demand for more esthetic expression in our daily commodities, and the art students will no longer have cause to brood over the uncertainty of their future.

RUG DESIGN COMPETITION

The Art Alliance of America announces a rug design competition for prizes offered by the Mohawk Carpet Mills, Inc., of Amsterdam, N. Y.

Two sets of prizes are offered in the competition, one to professional designers and free lance artists, and the other to students. Students outside of schools who are submitting work for these prizes, must enter their designs in the professional class.

Designs will be received at the Art Alliance from April 20 to 24. The competition will close April 24, after which announcement and distribution of prizes will be made.

Prizes offered to professional artists are \$1,000 first prize, \$500 second prize and \$250 third prize.

Prizes offered to students are: For schools with 20 to 59 competitors; first prize, \$100; second prize, \$50. For schools with 60 to 99 competitors, first prize, \$125; second prize, \$50; third prize, \$25; fourth prize, \$10. For schools with 100 or more competitors, first prize, \$150; second prize, \$75; third prize, \$50; fourth prize, \$25; fifth prize, \$10.

Entry blanks and further information can be secured from the Secretary, Rug Design Competition, the Art Alliance of America, 65 East 56th St., New York City.

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ASSOCIATION OF HONOLULU ARTISTS IS FORMED

By Clifford Gessler

About twenty Honolulu artists, meeting recently at the Honolulu Academy of Arts, completed organization of the Association of Honolulu Artists. The Association was formed for the express purpose of taking charge of the annual exhibition of local artists at the academy.

Hitherto this exhibition has been under the auspices of the Honolulu Art Society, an organization of patrons of the arts rather than of practicing artists.

The Honolulu Academy of Arts announced, in a letter from the director, Mrs. Isaac M. Cox, that the academy will purchase one painting from each of these annual exhibitions. James A. Wilder, president of the association, proposed a method whereby the artists will have a voice in the selection of this picture. The artists will ballot, each twice, once for a picture of his own and once for that of some other exhibitor, thus insuring partiality, and the result will be presented to the academy as an expression of the judgment of the assembled artists.

Miss Bim Melgaard, of the Academy of Arts, is secretary-treasurer of the new association. Artists attending the first two meetings included also H. M. Luquiens, Lionel Walden, J. B. Freitas, Mrs. A. J. Campbell, Mrs. Alfred Alexander, Arthur W. Emerson, Madge Tennent, Mrs. W. McK. Scott, J. R. Whittle, Mrs. S. Knudsen, S. Fujioka, Captain Woodburn, F. C. Brunner, Leonie Schwallie, Constanza Constable, Kai Constable, Mrs. Lynch, A. T. Manookian, J. May Fraser, Katherine McLane, Alice M. Yates.

ANNUAL EXHIBITION OF NORTHWESTERN ARTISTS

The Annual Exhibition of Northwestern Artists is to be held in the gallery of the Seattle Fine Arts Society April 1 to 30.

Entry blanks must be received by March 22. Works will be received until March 27, the jury will make its selections March 30 and a reception and preview will be held April 1.

Competing artists must use the entry blank accompanying the prospectus which is being mailed to them by the Seattle Fine Arts Society.

The Katherine B. Baker Memorial prize given annually by the West Seattle Art Club will be awarded to the best work of art selected by the jury of awards.

BEAUX ARTS GALERIE EVENTS

At the Beaux Arts Galerie, San Francisco, an exhibition of oil paintings and drawings by Hamilton Wolf will follow the present showing of paintings and pastels by Valere de Mari.

Wolf's exhibiton, in turn, will be followed, on March 21, by a showing of water colors, wood carvings and drawings by the three Howard brothers; Robert Boardman, Charles Houghton and John Langley.

On Tuesday, March 6th, at 2:30, Rabbi Louis I. Newman will speak at the Beaux Arts Galerie on "Art and the New Community."

CHILDRENS' ART OF WORLD TO BE SHOWN IN MEXICO

The principal nations of the world, including the United States, have been invited to enter paintings by school children in an exhibition to be held this year in Mexico City, under the auspices of the Department of Bellas Artes, of the Secretariat of Public Education.

It is planned to make the exhibition the most elaborate and complete of its kind ever held in the world. Mexico will enter its best drawings by children. Among the nations invited to participate, besides the United States, are Argentina, Russia, Holland, England, Germany, Sweden, Belgium, Italy, Switzerland, Brazil, Cuba, Denmark, Japan and Ecuador.

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IN LOS ANGELES GALLERIES

(Continued from page 8)

Another link in the chain will be the opening, expected during the month of March, of The Old Masters Gallery by Martin Porkay. Mr. Porkay knows his old masters very expertly, and from the high quality of the works that have already arrived one looks forward to an important addition to our art life when the gallery opens its doors on Hollywood Boulevard.

The Southby Salon in the Roosevelt Hotel is holding a sale of all its western pictures, preparatory to the coming of a large group of European paintings, marking a new departure for this establishment.

At the Stendahl Galleries, following the large exhibition of western paintings by Frank Tenney Johnson, Elmer E. Garnsey, veteran mural painter, showed his paintings from tropical ports and jungles. They are gay and decorative and well executed in a high pitched palette of light rose, topaz and light greens.

SMITH O'BRIEN TO HEAD ETCHERS' SOCIETY FOR 1928

At its annual election of officers held last month, Smith O'Brien was elected president of the California Society Etchers. He succeeds H. Nelson Poole. Conway Davies was elected vice-president of the society, and L. N. Scammon was re-elected secretary-treasurer.

The following were named members of the board of directors: Prof. Perham Nahl, Pedro J. Lemos, H. Nelson Poole, Albert M. Bender and Mrs. Duncan McDuffie. H. J. Allen, H. Nelson and Conway Davies constitute the exhibition committee.

The exhibition of Chiura Obata at the East West Gallery, San Francisco, will be followed by a joint exhibition by two members of "The American Group of Painters in Paris," Harold English and Gale Turnbull. English will show oil landscapes of France and Spain, and Turnbull water colors of Europe generally. Their last showing was at the Babcock Galleries in New York. The exhibition will start March 27 and continue to April 17.

The former quarters of the Modern Gallery, 718 Montgomery Street, San Francisco, have been taken over by Adele and Vera Greene, who will conduct a business there under the name of the Modern Gallery Circulating Library and Bookshop, opening March 15. The sponsors of the new enterprise announce that they will hold exhibitions of work by contemporary artists.

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PHELAN PRIZE EXHIBITION TO BE HELD IN SEPTEMBER

The Competitive Figure Composition Exhibition for the James D. Phelan prize of \$1,000, divided into \$750 for first prize and \$250 for second prize, will be held September 8 to 15, inclusive, according to announcement by president William H. Smith, Jr., of the Bohemian Club, under the auspices of which the exhibition is to be held.

All resident California artists are invited to participate. Notices will be sent out shortly giving the names of the jury of award and the general conditions of the exhibition. Senator Phelan's purpose in offering the prize is to stimulate the drawing of the figure, which may liberally be construed to cover historical, romantic, ideal and genre canvases, and even portraits where consideration in such portraits is definitely given to figure composition.

The Arts and Crafts Society of Los Angeles announces a series of three lectures on Chinese art by S. Macdonald Wright on Wednesday evenings, March 14, 21 and 28, at the Beaux Arts Auditorium.

Southby Art Galleries

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Twenty-four block prints by Blanche Lazzell are being shown this month at the Berkeley League of Fine Arts. Miss Lazzell, an eastern artist, maintains studios in Boston and Paris. Her block prints were recently shown at the Corcoran Gallery, Washington, D. C. They are being shown on the Coast for the first time

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Oakland: Holmes Book Co.
Pasadena: Maryland Hotel.
San Diego: Fine Arts Gallery of San Diego.

San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Downtown Circulating Library, Paul Elder's, The Emporium, French Book Store, Modern Gallery, Rabjohn's, Red Leaf Library, Schwabacher-Frey Co.

Santa Barbara: Martinsen Library.

San Francisco Exhibitions

(Continued from page 7)

rey included sporting subjects, such as "Wild Geese," "Hunting," "Pelican." Some of these were more than purely conventional prints and added to their skilful treatment imagination, dramatic or romantic feeling and movement.

One of the most successful of these etchings is, to my view, "Hawk and Mallard." In this, a mallard is seen lying toward a marsh, hoping to be able to hide in the high, tangled bullrushes. The hawk is close to him and about ready to seize him. This tense drama of wild life takes place in an atmosphere of low, threatening clouds and confused grass. The feeling of the whole scene is conveyed beautifully,

The collection of paintings representing the foreign section of the Twenty-sixth International Exhibition of the Carnegie Institute has been shipped from Brooklyn in a special car and will reach San Francisco about March 13, where it will be on view from April 2 to May 13 at the California Palace of the Legion of Honor. At the conclusion of their showing here, the paintings will be returned to Europe.

There will be 277 paintings in the collection, and the exhibition will occupy one entire wing of the Legion of Honor Palace. The paintings will have been seen in only three cities in America: Pittsburgh, Brooklyn and San Francisco. They were assembled by Homer Saint-Gaudens, director of Fine Arts of the Carnegie Institute. The collection, probably the greatest ever brought from Europe, shows the trend of modern art in every country.

This year's International Exhibition was made possible through the generosity of Andrew W. Mellon, Secretary of the Treasury and his brother, R. B. Mellon, both of whom are members of the board of trustees of the Carnegie Institute, and was secured for San Francisco through the efforts of Herbert Fleishhacker, president of the board of trustees of the California Palace of the Legion of Honor.

* * *

One of the latest additions to the California Palace of the Legion of Honor, San Francisco, is a painting by Sir Edward Coley Burne-Jones entitled "Spes—Hope in Prison." Burne-Jones produced not only pictures but designs for tapestries, stained glass and mosaics for ecclesiastical decorations, his prolific inventiveness and his gift for outline design and the satisfactory filling of spaces finding an outlet in such work. A number of his finest paintings are to be seen in the National Gallery and in the Tate Gallery in England.

* * *

An exhibition of work by the Serbian artist, Gjura Stojana, is being held from March 5 to 17 in the San Francisco Art Association Gallery at the California School of Fine Arts, under the auspices of the art school and the East West Gallery of Fine Arts (the latter a new member of the Western Association of Art Mu-

seum Directors.) The exhibition will include carved panels and drawings inspired by the Orient and South Seas, and by the artist's own theories of algebraic ornament.

* * *

The exhibition of modern paintings and sculpture and the collection of miniatures by Miss Martha Wheeler Baxter at the California Palace of the Legion of Honor, San Francisco, will remain on view there indefinitely.



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Libraries wishing to acquire paintings or other art objects will be interested to know how this desire is being realized by the public library of Willows, California. A purchase fund from the fines on overdue books has been created by Miss Elizabeth Eubanks, in charge of this library, and with it is now being purchased, on the instalment plan, a marine oil painting by J. Vannerstrom Cannon, a Berkeley artist.

* * *

Saturday afternoon half-hour art talks, from 4:00 to 4:30, have been inaugurated by radio station KFRC, San Francisco, under the auspices of "The Argus." The speakers for the current month are as follows: March 3, Howard Putzel; March 10, Maynard Dixon; March 17, Beatrice Judd Ryan; March 24, Mildred Taylor; March 31, Jehanne Biétry Salinger. The speakers during February were Lucretia Van Horn, Lucien Labaudt, Hamilton Wolf and Otis Oldfield.

* * *

The East West Gallery of Fine Arts, San Francisco, is arranging a series of travelling exhibitions. They include the Kiang Collection of Chinese paintings, now in Los Angeles; the collection of the Chicago Society of Etchers, now in Chico, California and the Albert Roullier Collection of Modern French Prints, which goes to Carmel, California, from San Francisco.

* * *

Maynard Dixon, San Francisco artist, has been commissioned to paint a large mural on the south wall of the reading room of the new State Library at Sacramento. The contract is for \$9,500. The mural will be a symbolic presentation of the evolution of recorded thought, from the earliest forms of writing to present day methods.

* * *

A novel exhibition of felt posters, or posters made of felt cloth on which are superimposed humorous and striking designs cut out from colored felt, will be opened in the children's museum, in the Art Institute of Chicago, on Thursday, March 1, to continue throughout the month. They are from the Lenci studios, of Torino, Italy. Many have embroidery in colored wools cleverly worked into the design.

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THE CALENDAR FOR MARCH

Note—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Twenty-four block prints by Blanche Lazzell.

Casa de Mañana—March 1 to 17, block prints in color by W. S. Rice. March 17 to 31, paintings by Clyde Scott. Coming: April 1 to 16, paintings by J. Vennerstrom Cannon.

University of California, Haviland Hall—March 4 to 17, water colors by Sergey Scherbakoff.

CARMEL

Carmel Art Association—March exhibition of paintings by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

The Brick Row Gallery—Original works by contemporary artists.

Du Bose and French—Water colors by Ernest Smythe.

Hollywood Chamber of Commerce—New exhibition of works by Hollywood artists.

Hollywood Women's Club—Paintings by Ann Baldaugh, Irene B. Robinson, Henri de Krulif and Paul Lauritz.

Kanst Art Gallery—Paintings by Lillian Genth, A. N. A.

The Print Rooms—General exhibition of prints.

Southby Art Gallery, Roosevelt Hotel—Paintings by American and European artists.

LOS ANGELES

Ainslie Galleries—Recent paintings by Charles L. A. Smith.

Biltmore Salon—Paintings by old and modern masters from Vose of Boston.

California Art Club—Black and white exhibition.

Friday Morning Club—Paintings by Manuel Alvarez, Carl Oscar Borg, John Cotton, J. H. Gardner Soper and Aurelia Reid Wheeler.

Los Angeles Museum, Exposition Park—March 6 to April 5, ninth annual international printmakers' exhibition, under auspices of Print Makers of California. Munthe collection of Chinese art. Permanent collections.

Newhouse Galleries—Paintings from North Africa by Susan Barse Miller.

Stendahl Galleries—Paintings by Elmer E. Garnsey.

Wilshire Galleries—Paintings by southern California artists.

OAKLAND

Mills College Art Gallery—Oakland Art League's First Annual Exhibition.

Oakland Art Gallery—March 2 to April 2, Sixth annual of Oakland's "Society of Six."

PALO ALTO

Stanford Art Gallery—March 4 to 20, exhibition of bird and wild flower posters.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievits-Flintridge Gallery—Paintings by Gennaro Favai.

Kievits-Vista del Arroyo Gallery—Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Parish Watson collection of Persian and Chinese art. Jaehne collection of fabrics and Chinese porcelain. Tapestries from the Herter looms. Paintings by Loren Barton.

Pasadena Art Institute—Paintings by Ada Belle Champlin, William P. Silva, William Watts and Ralph Davison Miller. Prints and charcoals by Paul Whitman. Miniatures by Martha Baxter.

SAN DIEGO

Fine Arts Gallery of San Diego, Balboa Park—Until March 15, paintings by Maurice Braun. Modern sculpture. Etchings by Nell V. Coover. Starting March 17, International Water Color exhibition. Ex-

hibition of ancient and modern Spanish art continues.

The Little Gallery—To March 31, paintings by Léon Durand Bonnet.

SAN FRANCISCO

Beaux Arts Galerie—Through March 5, water colors and pastels by Valere de Mari. March 6 to 20, oils and drawings by Hamilton Wolf. Starting March 21, water colors, drawings and wood carvings by Robert Boardman Howard, Charles Houghton Howard and John Langley Howard.

Bohemian Club—To March 4, annual exhibition by artist members.

California School of Fine Arts—March 5 to 17, carving and drawings by Gjura Stojana.

East West Gallery—March 6 to 26, sketches and paintings, including a number of California subjects on silk, by Chiura Obata. Starting March 27, paintings by Harold English and Gale Turnbull.

Paul Elder Gallery—March 5 to 17, etchings, paintings and pencil sketches by Jan and Cora J. Gordon.

S. & G. Gump Gallery—Paintings by Don Angelo Rescaili.

Junior League Shop—Pastel portraits of children by Miss Wyn George.

Persian Art Centre—Persian Fine Arts from the collection of Dr. Ali-Kuli Khan.

Swedish Applied Arts—Hand-woven textiles, Swedish glassware, pewter and pottery.

Vickery, Atkins & Torrey—Etchings by Armin Hansen.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

SANTA BARBARA

Art League of Santa Barbara—To March 24, exhibition by artist members.

Samarkand Hotel—California Art Galleries exhibit of paintings by American and European artists.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—Coming, April 1 to 30, Annual Exhibition of Northwestern Artists.

UTAH

SALT LAKE CITY

Utah Art Institute—March 17 to April 14, Twenty-seventh Annual Exhibition, in the galleries of the state capitol.

HAWAII

HONOLULU

Honolulu Academy of Arts—March 1 to 15, paintings by Alice Willis Robley.

The Utah Art Institute announces that work for its twenty-seventh annual exhibition must reach the galleries of the state capitol by March 15.

A jury of artists will judge all entries, which must be plainly labeled: on the back, with title, price and address of the artist.

Further information may be had from the Utah Art Commission, Fred Gray Ruthrauff, president, Eccles Bldg., Ogden, Utah.

The annual will be held for one month, starting March 17.

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A Journal of Art

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THE FRENCH INFLUENCE IN MODERN ART

By Jan Gordon*

AT appointed periods in civilization's development it seems to be the destiny of certain nations to stride tremendously to the forefront and leave for a time all the other nations in the rear, envious and imitating.

Exactly why this should occur has been beyond the probe of the analyst so far, but in turn almost every European nation has had its moment of precedence in some branch of intellectual activity.

The Italian Renaissance, Elizabethan England, the Dutch Republic, Cervantes' Spain, musical Germany, each for a time dominated and remoulded European thought and art, setting the style and tempo of a new century. In those days, however, the slowness of communication and the consequent sluggish spread of new thought prevented these centers of effort from having by any means a univer-

sal influence or authority. We see them now in perspective.

The present exhibition of foreign pictures in San Francisco, at the California Palace of the Legion of Honor, represents

put forth a commensurate artistic effort, she should have built up a tall and solitary monument: her influence would have spread but slowly, much modified by time and circumstance.

But today, already, the surrounding nations of the world are striving to erect their monuments also, juxtaposed to the French, some turning their backs on her monument, striving to overtop it, or even denying that the original stimulus for this monument came from France at all.

And yet, as we gaze back over the history of the past hundred years, we must admit that, for a country of its size, France has held a peculiarly overpowering position. What a galaxy of names! Ingres, Delacroix, Daumier, Courbet, Millet, Corot, Meissonier, Puvis de Chavannes, Monet, Manet, Pissarro, Renoir, Guis, Cézanne, Seurat, Rodin, Bourdelle, Matisse, Gauguin, H. Rousseau, Dérian, Segonzac, Utrillo, Friesz, Braque, Léger... not to count the host of lesser leaders, brilliant disciples and amazing technicians.

During the period covered by the first half of the list, England produced two or three painters whose influence spread beyond the borders of their own land; Spain produced one dominating master, and the rest of the world was dumb. But this period was, in a way, only for the fertilization of the ground to receive the newer growth. It was not until Cézanne had growled himself into his grave, and fervid

(Continued on page 2)



LE DÉJEUNER SUR L'HERBE

PHOTO—LIBRAIRIE DE FRANCE
ÉDOUARD MANET

This is a sketch for the famous painting, "Lunch on the Grass," which now hangs in the Louvre. The painting was refused by the official Salon at Paris, in 1866, as immoral and against all canons of good painting. Shown at the Salon des Refusés, three years later, it stirred up a revolution which was to lead to Impressionism and bring about the most important art developments of today. Because the showing of this picture is the outstanding event in the history of the origin of modern art, and because of the influence of Manet on the modern movement, we reproduce it here as being most appropriate to illustrate the accompanying article by Jan Gordon on the French influence today in art.

a new combination of circumstances. It represents a new domination, combined with a new attitude toward civilization, disseminated by almost incredible speed of communication. We may say, for purposes of comparison, that in the old days thought spread only as rapidly as ripples travel over the surface of a pond, whereas today it travels with the lightning speed of radio waves.

Two hundred years ago, if France had

*Jan Gordon, an English artist, a traveller and a writer of note, has done much in England and in the United States toward a better understanding of modern art, with his book entitled "Modern French Painters," a widely read analysis of the outstanding phases of modern French art. Visiting San Francisco last month, he and his wife, Cora Gordon, held an exhibition of paintings, drawings and etchings at a local gallery. Before leaving this city, Mr. Gordon visited the California Palace of the Legion of Honor where the foreign section of the Carnegie Institute's Twenty-Sixth International Exhibition was being hung. His reactions to this exhibition form the subject of the above article written especially for "The Argus."

—Editor.

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Vol. III April, 1928 No. 1

A GREAT EXHIBITION

With the coming to the Pacific Coast of the foreign section of the Twenty-Sixth International Exhibition of the Carnegie Institute, artists and the public of the West are afforded an unprecedented opportunity to view a large and important group of paintings by artists of many countries.

For almost two months this great collection will remain at the California Palace of the Legion of Honor. It has been shown in this country only at Pittsburgh and Brooklyn, and is to be returned to Europe immediately following its closing date in San Francisco. To Dr. Cornelia B. Sage Quinton, director of the Legion of Honor Palace, and to the members of its board of trustees, is due a vote of thanks for the vision, enterprise and energy which were required to bring this exhibition to the Coast.

For the artist, nothing is more stimulating than coming into direct contact with the expressions of fellow-artists of other lands. Through his being enabled to compare his own efforts with those of others, he grows at once more humble and more confident. New thoughts come to him, new forms seem now possible which he had not conceived or would not have dared to experiment with, and new influences are involved, for better or worse, but always for a more vital art.

To the intelligent and thinking individual, such an exhibition brings many points of view which are bound to enrich his own life and ultimately the cultural life of the entire community. It clearly tells him that great art is an expression of life, and not something to be considered merely as a wonder-provoking mechanical achievement.

—J. B. S.

The French Influence in Modern Art

(Continued from page 1)

heirs were hunting for his cast-off canvases in attics and chicken houses, that the new world movement in art began to spread and to gather in all the nations of the world to feed its growth.

And yet the new movement, in spite of the fact that the whole world was participating, remained dominated by the French except for the outstanding figures of Van Gogh and Picasso. The Russians came in and stirred a barbaric finger into the pie; but, on the whole, whatever is said in art today is said because some French artist has said it previously.

Even Van Gogh was only Seurat dramatized by an almost religious fanaticism, and Picasso himself scarcely took a step without a French master, evolved cubism in close consultation with the active mentality of Braque, and finally returned in part to experiments based on the classicism of Ingres and the flesh amorousness of Renoir. There seems little inherently Spanish in Picasso.

When old Cézanne said, pointing a lean finger to his surly breast, "I am the primitive of a school which I have invented," he could hardly have anticipated, even in the highest moments of posthumous vanity, what a tremendous thing he was setting on foot.

The ideas of that old recluse of Provence have dominated the art trend for the past twenty years. Commented on, developed, explained, distorted, the literature on the subject is beginning to make a set of volumes almost comparable to the commentaries on the Koran. Cézannism and its offspring, cubism, have touched every aspect of our visual life, have created a new spirit of conscious art, reformed the taste of our periodical publications, our previous artistic book production, have inspired the lines of our best skyscrapers and architecture in general, have revived the art of window dressing and have filtered into Hollywood.

Where could a better site be chosen for this great exhibition of foreign pictures than the building named after the legion of French heroes and the order instituted by Napoleon at the moment when this new artistic movement was in the throes of birth?

* * *

Past my window, cable cars clatter and bang their bells, motor cars accelerate, klaxons honk, gears grind, brakes squeal, motor bikes chatter, newspaper lads yell the latest scandal from the whirling press; and I, here, with all this noise drumming through my head, and seeking for an explanation of what the French spirit really has done to art, suddenly behold in this turmoil the real explanation.

A true art is the reflection of the period it presents. We have had spiritually ecstatic periods, intellectually materialistic periods, courtly periods, bourgeois periods, superstitious periods, skeptic periods. And each period threw its glamour on the art which it produced. The artist was, in

fact, rarely greater than the sum of human thought which produced him. Though he did in one brain sometimes sum up the concentrated thought of his particular epoch.

Inevitably, therefore, it was ordained that this new period should have its appropriate art. And yet few persons of those who deride and sneer at the newer manifestations of the art spirit stop to ask themselves by how much this new civilization of ours differs from what has gone before.

Artists are often prophets. Even thirty years ago my window would have given me little hint of what a riot was to go on outside in 1928. Nor would I have believed that I could sit so comfortably working and, to all intents and purposes, ignoring this chaos of noise.

Those even older days of our ancestors were, in most aspects, decorous. Undoubtedly they were in many ways uncomfortable, unjust; but it was always with a gesture and with a certain slow, stately quiet. The art matched its day. Our ancestors lived in close contact with nature, they were parasites on nature, the alternately blessed and cursed word "synthetic" had not been imagined amongst them, coal was used merely to warm their shins, they had a fit when it was suggested that they should abrogate the horse coach and be pulled about by "a kettle full of boiling water on wheels."

Invention has run mad over the world. Synthesis, organization, control of nature, new things never imagined before, new buildings never thought possible and—to match all this—a new aspect of art. Who can deny that the French revolution in art has had no logical basis? The only cause for astonishment is that art has not run a more violent riot than it has. And yet there is a reason for that also.

In spite of all this newness, in spite of this beginning to frame a new topsy-turvy world from his own brain, man has not yet made a new man. It is but pouring the old wine of humanity into the new bottles of a new society. The external aspect is all changed, the internal content is the old stuff as before, and art is so subtle that it reflects even this also.

The external aspect of art is changed. Those suave, polite manners are gone; gone are the bowings and scrapings and graceful flourish, all that delightful smoother courtliness which allowed men to wear side whiskers and velvet coats and forced ladies to carry chignons and stomachers.

How, then, shall art continue to prance and posture with flowery gesture? It must itself be all the things which breed it, synthetic, organized, newly imaginative, brusque, slangy, anything you wish. Yet beneath all these different new and appropriate forms, the old human being is essentially the same, and the esthetic desires which inspired so many of the great arts of the past must of necessity inspire this, our art, because it is of its time and true to its time.

THE CARNEGIE EXHIBIT AT SAN FRANCISCO

By Jehanne Biétry Salinger

(Illustrations by courtesy of "The American Magazine of Art.")

THE foreign section of the Carnegie Institute's Twenty-Sixth International Exhibition of Modern Art has been hung at the California Palace of the Legion of

A leader to others, he is a slave to his own style, and his style is done. That the prize was given to Matisse's "Still Life" only as a recognition of what he has

meant to others, for his share in the discoveries leading toward modern art, and not as an award to this particular canvas, is quite obvious. It is laudable, but it will be misleading to many.

The master of the whole exhibition is, to me, the Belgian Antoinette Carte,* the winner of the second prize. His "Maternité," the canvas which won the award, is a hymn to motherhood in speaking forms and joy-giving colors. The warm sensibility of the artist and his so

very human emotions that have refinement and simplicity, have a universal appeal and sound true and great.

The landscapes by Isidore Opsomer are made of the same rich materials—truth of expression, poetical emotion and clear colors, plus a quaint charm derived from his archaic composition. His portrait of the writer, Timmermans, is more vigorous and more realistic than his landscapes. The sitter is seen, in the foreground, leaning against a low wall, and he dominates with his important stature the city back of him. Opsomer and Carte are the only two Belgian artists represented, and their work constitutes the most complete, the most beautiful section of the entire exhibition.

Touching strictly upon the highlights and considering the exhibition solely from one view-point—that of the contributions outstanding for their intellectual and spiritual elements—brings but few artists into the foreground.

In the French section, Maurice Denis, with his "Evening Procession to Folgoët," his "Virgin of the Light" and his "Adoration of the Child Jesus," gives one a joy pure and unique. His colors and his patterns are not sheer technique. The glowing light which radiates from his canvases does not come altogether from

his brush. This artist is giving today to his own people, as the religious painter of France, what the brothers Van Eyck gave to the Flemings during the early XVth Century. When he deals with subjects such as "The Princess of the Tower,"* the mysticism of Denis is translated in terms of romantic symbolism and he expresses himself with colors as Paul Claudel, the modern French playwright, does with his words. He is, at the same time, naively human, realistic and delicately spiritual.

"Umbrian Landscape" and "Siena," by Henry de Waroquier, with their velvet-like brown tones and their rich forms, are sumptuous paintings, the outstanding landscapes of the exhibition. The artist has allowed himself no readily pleasing elements such as the easy design of meadows, hills or seaside. In both canvases, straight-lined houses, pressed one against the other, are seen on the flank of a mountain. No figures animate these scenes, yet one feels a full life back of these aristocratic looking walls and below these proud roofs.

Maurice Utrillo, the lover of old houses, of closed windows and sad alley-ways, of empty streets in French small towns, has here one of his *pathétique* paintings.

*Loaned to the California Palace of the Legion of Honor by Mrs. Anna de Bretterville Spreckels, and hung with the French group of the Carnegie exhibition during its stay at the Legion Palace.



STILL LIFE

HENRI MATISSE (France)

AWARDED FIRST PRIZE OF \$1500

Honor in San Francisco, where it will remain on view until May 13th, going back to Europe directly after the show.

The countries represented include France, Germany, Austria, Great Britain, Russia, Belgium, Holland, Hungary, Poland, Czechoslovakia, Norway, Sweden, Italy and Spain.

Heralded as a modern exhibition, this huge group of work, which comes to a total of two hundred-and-seventy-eight paintings, includes a certain number which are not exactly representative of the modern movements in Europe. As a whole, it is a fair and well balanced ensemble, with a few big paintings, many interesting canvases, some historical documents, practically no pot-boilers and nothing extreme in the way of "isms."

The "Still Life" by Henry Matisse, to which first prize was awarded, is one of the many Matisse's which, in years gone by, served a signal fires to the modern movement but have long been outshone by the clear light of all the sincere art which has been produced since.

This first prize looks to me like a costly wreath brought to the funeral of one who once was great for what he meant in the life of the community.

Matisse, despite his color, has nothing to say, or rather, he is a blasé spirit who has never ceased to do intellectual acrobatics with the laws and precious materials of art. He is the man who, after having completed outstanding work of vivisection on the art of Cézanne, used his discoveries to venture in a newer technique.



POPPIES

ANDREW DASBURG (U.S.A.)

AWARDED THIRD PRIZE OF \$500

*See "Antoinette Carte—a Prize Winner at Carnegie," by Maurice Kunel, in "The Argus" for December, 1927.

"The Road to Beaulieu" is, of the three Utrillos included in the group, the one that brings to us the truest expression of this artist's genius.

The Italian section presents less unity than any of the main groups of the exhibition. This lack of unity lies in the technique as well as in the individual approach of the artist to his work. Yet each painting in the room is distinctly an Italian product, and it is for this very reason, undoubtedly, that so many moods, mental attitudes and epochs are represented, for anyone familiar with the history of modern Italy knows how many changes and periods of transition have succeeded one another in that country.

"Carnival," by Antonio Donghi, awarded first honorable mention, is the most powerful painting in the exhibition by reason of its strong elements of psychology. There is in this "Carnival" no superfluous detail of decoration, no fancy pattern. Against a wall stand three men in costume. One of them faces the public. The sardonic expression on his face tells of a passive cynicism. Whatever bitterness there is in this figure is balanced by the easy-going attitude of the guitar player and by the indifferent posture of the Pierrot turning his back to us. Colors and arrangement of the subject are equally beautiful, though reduced to their strictest fundamentals.

"Portrait of my Sister," by Felice Casorati, is just as sober, just as austere, when it comes to the composition and the tonalities. The spiritual qualities of this painting have as much to do with the character study as with the design of the secondary elements such as the arms and hands of the sitter, and with the simple theme of color which does not go beyond the soft grey and subdued lilac.

In his well thought out and finely written foreword to the catalogue of the exhibition, Alexander Amersdorffer says of German art: "In some respects, the last three years were decisive ones in the development of German art. Just as the years preceding the overwhelming events of the war drove the artist to exaggerated expression, so in the years following, peace and calmness have made their impress. . . .

"Germany because of its central location, is more open to the influence of neighboring cultures than are the other European states. The German people have never held themselves aloof, but have welcomed foreign ideas, and in working them over have given them new characteristics."

New characteristics are a striking feature of the German group, and that many of these German expressions are new at the expense of their completeness and finality is to be expected, but it makes for a more vital show.

"Boy with Ball" and "Two Dancing Girls," by Karl Hofer, are the most aggressive contributions to the whole foreign section. The artist has in these two paintings made a violent use of white, and has slashed the faces of his subjects with brutal strokes of vivid red and deep blue.

Willy Jaeckel,* despite the fact that he does not seem to have acquired full mastery of his medium, and presents work which is often loose in treatment, is the soul of the German room. His "Landscape near Ragusa," two wide promontories slowly advancing across a blue sea, has more real feeling than any of the paintings of that section.

That one can go too far in the way of intellectual expression is successfully demonstrated by Oskar Kokoschka, the Austrian, a once promising leader of modernism. His portrait of the poet Ehrenstein brings into the show a super-intellectual note which leaves one with a morbid impression. His technique seems to be intentionally slack, and his colors are vague and unclear. His other portraits are a strange mixture of brutality and decadent refinement.

The British section, which is amply provided with dull examples of illustrative work, has nevertheless three outstanding examples of beautiful painting. They are all three by Ernest Procter, who has succeeded in presenting anew, intelligently

It is José de Togores, the Spaniard, but his subjects are so artificial!

Artificial, and more sentimental than truly sensitive, is most of the work in the Spanish group, with the exception of Valentin de Zubiaurre. "The Departure of the Launches" and "The Oarsmen" are imbued with melancholy and poetry. The color theme is carried out harmoniously in his landscapes and in his figures, and the blue eyes of the three oarsmen turning thier backs to the sea balance beautifully the tones used in the calm and apparently dormant water.

The Russian section, which includes the work of three artists, Alexander Jakovlev, Boris Grigoriev and Vasil Shukhaiev, is disconcerting with its static expressions that look like so many aspects of life and nature at rest under a magic wand. You stand before "The Puppet Peddler" by Jakovlev and you grow impatient at his perfect lines, forms and colors which do not succeed in hiding a deeper message, though the artist pretends to be indifferent to it.

The "Portrait of Maxim Gorky" by Boris Grigoriev presents the same astounding,



MOTHERHOOD

ANTO CARTE (Belgium)

AWARDED SECOND PRIZE OF \$1000

and with a fresh enthusiasm, ancient themes of mythology. His design, forms and colors are finished beauty. A creator of light and transparency, Procter is a magician when it comes to the use of the white or light tones such as delicate rose, fluid lilac, ether blue. Only one other artist in this exhibit comes to something comparable.

*For additional comment on the art of Willy Jaeckel, see "Berlin Letter," by Gabriele Eckehard in "The Argus" for November, 1927.

—Editor.

puzzling and irritating feature, though here it is done in a different manner. The painter of this portrait composition evokes the social problems which make the subjects of Gorky's books, but he fails to warm up to any of it. Everything is in this canvas which should be included in it except the reaction of the artist toward his subject.

"Loaves of Bread," "Portrait of Mme. Shukhaiev, M. Shuhaiev and M. Jakovlev," by Vasil Shukhaiev, are beautiful examples of Neo-Classicism, but have the

same poignant feature as the paintings by his two fellow artists.

Is this to be taken as a direct development of the Russian revolution—this passive or, rather, static attitude, this stylized expression of problems so big, so vital? A closer acquaintance with the artistic Russia of today might tell.

Jan Grégoire, of Holland, with his "Veronica" and "Motherhood," stands out as a composition painter of distinctive originality. Both of these paintings are built on the clear design of a cross, and are as decided in their beautiful tonalities as they are in their design.

Edvard Munch of Norway and Axel Sjöberg of Sweden have contributed work strongly reflective of these two Scandinavian countries and of the temperament of their people.

"Winter," by Sjöberg, who "lives where lands meet sea" and "finds his world in a pathetic wilderness," is beautifully reminiscent of Selma Lagerlöf's descriptions of the flocks of wild geese flying over her native land in "The Wonderful Adventures of Nils."

The colors of Sjöberg are robust and clear, and feel as cooling as these blocks of lilac ice breaking into deep blue waves in "The Breaking of Ice."



CARNIVAL

ANTONIO DONGHI (Italy)

AWARDED FIRST HONORABLE MENTION AND \$300

IN SAN FRANCISCO GALLERIES

THE exhibition of Gjura Stojana which was on view last month in San Francisco at the California School of Fine Arts found the critics and the public widely divided in their expressions of opinion. This is not necessarily an indication that Stojana is the genius seen by some in his paintings and wood carvings, but is clearly an acknowledgment that his work is disconcerting and many-sided.

The civilizations of China, Japan, East India, and even of the South Sea Islands, have left their imprint on the work of this artist to the extent of giving the impression, at first contact, that he is lacking in originality, that he is superficial and boldly aggressive in his faculty of adaptation and easy manner in the whatever medium he is expressing himself at the moment.

A closer acquaintance with his art convinces us that Stojana is not a mere copyist, and that he is not trying to mislead us or himself. Below the surface of his work one finds the true material of his art.

"Sorrow in Mourning," a painting on silk, shows a nude figure of a woman. The expression is one of peace and resignation. In the background there are houses and mountains, lightly designed. The figure is leaning against a gold cross of which only one arm is seen. Through this painting one is led to the heart of Stojana's work.

His wood carvings have not the interest

from the standpoint of self-expression. They are solely beautiful pieces of carving, powerful in their design and individual in their arrangement. The incrustation of small mirrors and the addition of color in his decorative panels are brilliant features.



A whimsical drawing by Charles Howard, shown in the joint exhibition of John, Robert and Charles Howard at the Beaux Arts Galerie, San Francisco.

The group show of the three Howard brothers at the Beaux Arts Galerie will continue until the 5th of this month. Each of these men has a strong and well defined personality and works in a different manner, expressing moods and mental at-

titudes that have in common but two traits—their originality and their distinction.

Charles Houghton, the oldest, who now resides in New York, is the most mature of the three, the only one who has a style and has already found a definite form of expression that is his own. A satirist, full of good cheer and endowed with a biting wit, he chooses his people in the society of today and distorts them gracefully enough to take away whatever sermon-like spirit there might be in such subjects presented too seriously.

Robert Boardman, now in Cairo, Egypt, is the most versatile of the three. Wood carvings, drawings, water colors, murals and toile peinte are some of the mediums in which he has worked. Included in the present exhibition is a section of the project for the toile peinte which he did recently for the Ahwanee Hotel in Yosemite.

Of these three talented and outstanding men, John Langley is the poet, the mystic and the most complex, despite his naive approach to his work. He is the most sensitive, too. While his technique is decidedly firm and his colors are sometimes thin, and although there is a sameness of theme throughout his landscapes and even in his portraits, there predominates in his work a certain quality, an element of warmth and refinement of

-sentiment, that escapes definition but is the unmistakable trait by which one recognizes deeper art.

* * *

The East West Gallery of Fine Arts is presenting an exhibition of work by two fellow-members of the American Group of Painters in Paris, Harold English and Gale Turnbull. It is their first exhibition on the Pacific Coast.

The water colors, oil sketches and a screen by Turnbull are displayed in the foyer where they welcome the visitor to the gallery with their cool, neat colors. Most of these aquarelles are travel notes, which have at times a good deal of humor, as in "Chez la Bigoudine-Audrienne," an interior of a peasant's inn with types of sturdy sailors and the important stature of the woman whose name gives the title to the picture.

A three panel screen, loaned to the exhibit by Mrs. P. A. English of Beverly Hills, has a beautiful design of sailboats and palm trees. Its composition is quite original and its colors of fine quality. "The Jungle," a miniature project for a screen, is an interesting pattern of tropical vegetation enlivened with monkeys and birds. It is done in fine sapphire blues and light vermilion tones. There is more imagination in this sketch than in any of the pictures included in the Turnbull group.

The landscapes by Harold English constitute a most harmonious ensemble of work and convey a feeling of completeness, consistency and quiet dignity. Here are no brilliant tricks, no vivid colors. It is like a very simple landscape that unfolds itself before you, and without your noticing it, until you suddenly find yourself penetrated by its spirit and its beauty. Then only you realize how real are the qualities of which are made this artist's mud roads, his farm houses, his vineyards the transparence of his rivers, whether they flow down the flank of a hill or sleep under a bridge.

English works in broad, square strokes and in quiet colors in the brown and in the deep green. His technique is as solid as the country house, which he interprets. There is actual moisture in his trees and grass of the valleys of the Rhone and the Gironde. There is actual fragrance of earth coming up from his narrow roads.

Not a romantic poet, this artist makes no parade of his sensibilities, but he loves his subjects to such a degree that he becomes part of them. No "influences" can be detected in his work. A self-taught artist, he is also most personal in his expression.

* * *

Illustrators are the two Gordons, Jan and Cora, who had a show at the Paul Elder Gallery last month. Illustrators plus.

English artists, Mr. and Mrs. Gordon have gained the title of "citizens of the world" by reason of their life of travel in all parts of the globe. Their work cannot be judged without some understanding of the personalities back of it, personalities which find their fullest expression, perhaps, when with guitar and lute they charm their audiences with bits of folk music and folk lore gathered here

and there in the countries they have visited. In much the same manner in which they glean these tales and folk melodies, they stop by the wayside and, with their brushes or charcoal, take fresh impressions of the landscape,—here a mountain with its strange trees that look like brooms drying in the sun, there a tower with a crown of flying birds, somewhere else a guitar-maker under the white light of an old-fashioned lamp. Nothing in their work is flatly photographic. It

leaves you with an impression of fresh colors, pleasing composition and a feeling of truth throughout.

* * *

The collection of Persian fine arts, owned by Ali-Kuli Khan, which was shown at the Paul Elder Gallery following the exhibition of the Gordons, included miniatures, paintings, textiles, ancient pottery and other interesting examples of Persian art.

—J. B. S.



FARM IN SAVOY

HAROLD ENGLISH

The Utah Art Institute Annual

By Fred Gray Ruthrauff

A large attendance marked the opening ceremonies on March 19 of the Twenty-Seventh Annual Exhibition of the Utah Art Institute in the galleries of the state capitol at Salt Lake City.

Two noteworthy features mark this exhibition. One is the modern influence that is making itself felt in the work of some of the older Utah artists; the other is the quite remarkable progress shown generally in the work of the younger artists. Particularly is this shown in the vigorous treatment in brush work and the freshness and brilliancy of color. Limited space will not permit a review of the work of all of the exhibitors, however creditable.

Lee Green Richards is represented by three canvases, of which I like best "Pines and Aspens," well painted in the brilliant, singing color of the mountain meadows.

Waldo Midgely's water colors show vigorous brush work and sparkling color. The water colors of Miriam Brooks have the richness of color and pattern of an oriental carpet.

"Winter," by Calvin Fletcher, is freely handled, with good color and design.

Henri Moser's "Green Cap," two figures shown against a bleak winter background, has the primitive appeal of Rousseau.

The canvases of Cornelius Salisbury, Mabel Frazer, B. F. Larsen, A. B. Wright, Caroline Van Evera, Rena Olesen, Rose Howard, J. H. Stansfield and others are excellent examples of individual style and technique.

Southern California sent a generous contribution. Roscoe Shrader is represented by his "Pageant of a Mountain Camp," which won the prize for the best western landscape at the recent Eighteenth Annual of the California Art Club; John Hubard Rich by "Maggie Gum," which won first prize for figure painting at the Arizona State Fair in 1927; Jessie Arms Botke by "White Herons," a beautiful piece of decorative painting, delightful in color and composition, and of exquisite surface texture; Cornelius Botke by "Carmel Valley," impressionistic and rich in color, and Paul Stannard Sample by "Afternoon Light," a marine, strong and vibrant, which shows something of the influence of Jonas Lie.



Vertical and horizontal strokes. Hard for the brush and hand to control.



The circular stroke. In all sizes, from small ones to those of large diameter.



Variation of the circular stroke, to develop freedom in brush expression.



Contrast of heavy and delicate lines. Variety of texture in natural forms.

SIMPLE BRUSH STROKES PRACTISED BY THE BEGINNER IN JAPANESE ART

HOW PAINTING IS TAUGHT IN JAPAN

By Chiura Obata

I will tell you the way I was taught painting in Japan when I was seven years old.

My father was an artist, and one day he took me to another old artist who was a past-master in the painting of flowers and birds. This man lived in the city of Sendai, my native home, from where I have titled myself "Thousand Bays" or "Chiura."

My first lesson was drawing a circle and two straight lines, one line drawn with a downward stroke and the other with a left-to-right stroke. Every day after school for almost two years I drew those simple lines—about two hours each day.

Then I started to paint parts of flowers and a few simple objects. During the seven years of my study with him, my teacher told me not to use any color. He told me that it was better to detect the different colors in the black ink.

When I was fifteen years old I went to Tokyo to become an artist. It was in spring, and there was being held an exhibition of paintings in the Ueno Park. At the exhibition I saw the paintings of Tanryo Murata, a master in the Tosa School, and was deeply impressed. Right there I chose him for my teacher.

Next day I visited the home of Master Tanryo Murata and asked the master if I might study under him. Master Murata did not accept me, but told me to think over the matter of becoming an artist.

My heart was filled with ambition, and such an answer could not disappoint me. So I went again to his home the next day. But his answer was again the same. Having tried for two successive days with no reward, I felt a little discouraged, but could not let these two visits defeat my ambition. So I went to his home for the third time. This time he told me to call again for his answer a week later.

All this time I was being tested and did

not know it. My patience and courage seemed to be rewarded, for I was finally accepted.

At that time Mr. Kakuyo Okakura was assigned to the position of principal of the Highest Art School in Tokyo, and he organized the Bijitsuin, an Art Institute.

Mr. Okakura was a man of very bright character, with great scholastic ability for oriental art, not in painting alone, but in sculpture, philosophy, history, literature, music, handicraft and architecture.

He was the first man to write and edit a book in English on Japanese ceremonial tea and on flower arrangement. He was also the founder of the oriental department of the Museum of Fine Arts at Boston, Massachusetts.

Being such a great man, he was called by us the "father of art," and all the famous artists in every department of art in Japan joined the Bijitsuin to help him in the further development of the higher art.

Some of these master artists were Gaho Hashimoto, of the Kano School; Giyokusho Kawabata, of the Shijio School; Tanryo Murata and Tomone Kobori, of the Tosa School; Eisen Tamioka, of the Ukiyoye School; Sesei Okagaki, sculptor; Shisui Rokaku, artist in lacquer work; Matsuo Kano, metal carving and inlay; Shikuo Ki, art critic; Niyorai Seki, historian and critic; Seisei Ihara, dramatic writer; Tenkei Hasegawa, literature, and many others, including Taikan Yokoyama, Kogyo Terasaki, Seiho Takeuchi and Gyo-kudo Kawai.

Forty-five of us younger artists formed the Kenseikai, an art organization within the Bijitsuin. We held monthly exhibitions all over Japan, and also published an art magazine.

In the annual spring exhibition of Japan I was awarded an honor medal for my painting of "Early Spring," and I felt quite flattered over it, as it was the first

time such a distinction had been given to one so young, for I was but seventeen.

This painting, "Early Spring," was bought by Mrs. Francis Larkin of Buffalo and donated to the Albright Gallery of the Buffalo Fine Arts Academy, where it may be seen now.

Our Japanese teachers were very strict in the matter of instructing us in Japanese etiquette as well as in painting. To this end they permitted us to follow them everywhere, like shadows.

For six years I worked under Master Murata's worthy direction, from five in the morning until twelve at night. During these years I had the pleasure of taking many trips to the most important historic places of Japan, for scenery study and to see the treasures of the masters of the past in every department of art,—painting, sculpture, architecture, handicrafts and well planned designs in temples, castles and Shinto shrines.

DR. LAUFER REPORTS ON THE MUNTHE CHINESE COLLECTION

Prof. Berthold Laufer, curator of oriental art at the Field Museum, Chicago, made a trip to California recently to examine and value the General Munthe Collection of Chinese art, now on exhibition at the Los Angeles Museum.

At the conclusion of a nine-page report, Dr. Laufer declared that "the price of \$600,000 asked by General Munthe for the collection is a fair and adequate valuation, and that if exhibited in New York, London or Paris and sold by auction or distributed among private collectors it would probably bring at least \$1,000,000 and possibly more."

While in San Francisco, Dr. Laufer was the guest of Albert M. Bender.

THE MONTH IN LOS ANGELES AND PASADENA

By Arthur Millier

The Print Makers Ninth International Exhibition: the exhibition of close to one hundred paintings brought to the Biltmore Salon by Robert C. Vose of Boston; the priceless and beautiful collection of Persian, Egypto-Roman and Chinese ceramics and European tapestries exhibited by Parish Watson of New York at the Grace Nicholson Galleries in Pasadena; the exhibition of recent paintings by Henrietta Shore at the Brick Row Galleries in Hollywood, and the joint exhibition by Gardner Symons, N. A. and Elmer Schofield, N. A., have made March a month to be remembered in art circles.

Robert C. Vose has no sympathy with "modern" art and he has told our club women that "You could do it, I could do it, our children could do it!" By the same token, the paintings he brought grew weaker as they entered the 20th century. But one found some fine selections, especially among the older men.

One of the rarest items was a portrait of the artist's sister by William Hogarth, a fresh, natural work quite unlike the precious ladies of Gainsborough and Lawrence. But Lawrence at his best could paint with great gusto, and his Byronic portrait of George IV, painted with spirit and rich color, was memorable.

The most satisfying portrait of the show was that of a French gentleman by Jean Francois, (18th century), which was rather hard on the effective but more superficial ladies by Romney. A quiet, luminous water scene by Van Goyen delighted the connoisseurs, as did the city landscapes by Gainsborough.

My own chief pleasure was gained from a study landscape by Gustave Courbet, but the solid construction of that *quondam* rebel still seems to repel more people than it attracts. A good Ferdinand Bol, an amusing family group who sat for their likeness to Nicholas Maes much as our fathers sat to the photographer, a really great portrait of the then archbishop of York by Sir Joshua Reynolds, and a stiff but vital portrait of Sir William James by Copley, were other outstanding figure works.

The New England landscape school and William Keith were seen at their best. The painters who follow in their footsteps seemed rather weak. Jonas Lie brightened

the scene a little. There were several Brangwyns, "Old Houses, Limehouse" having very good quality. One Los Angeles painter, Kathryn Leighton, was included in the showing, with a portrait of an Indian chief. "Psyche at the Spring," an idealized boarding school girl performing a terpsichorean flutter with just enough clothes on to make it quite proper,

peared under their rich blue, blue-green and brown-violet glazes.

We saw also a case of Rhages pottery from Persia of the XIIIth century, poor, brittle stuff when compared with the close, hard, smooth pastes of China, but given glorious immortality by the hands of the artists who portrayed the legendary heroes, the women, the animals and leaves in naive, calligraphic line, and filled in bold masses with glowing color. The interior of these fragile bowls show, far more than the miniatures, the sources of Matisse. There is nothing in all art more charming than drawings on Rhages pottery.

Four superb tapestries from the XVth and XVIth centuries brought us a glimpse of the Gothic spirit and the curved forms of the Renaissance. An "Ascension," a "Pieta," a Gothic "Hercules in the Trojan War," and a pious "St. Genevieve with Donors," keeping her candle alight with the aid of an angel's flambeau despite the fell breath of a horned demon.

* * *

Roi Partridge, head of the art department of Mills College and well known American etcher, was awarded the Los Angeles Gold Medal of the Chamber of Commerce for his group of four etchings of the Sierras, in the Ninth Annual Print Makers International Exhibition, held last month at the Los Angeles Museum.

His prints are the work of an impeccable draftsman and designer, and they interpret very chastely the noble masses of great mountains and the pure, cold curves of drifted snow and glacier.

The Storrow Prize for the best block print in the exhibit was well awarded to Pierre Dillinger of Czechoslovakia for his classically composed "L'Escalier," a simple and rich treatment of a peasant woman in a broad landscape.

One of the real finds of the show was Russell T. Limbach, whose two lithographs were given the silver medal of the Print Makers Society. "Spring Night" was a poignantly beautiful print. A little girl walked by white palings and the scented air closed about her. Perhaps more than any exhibitor, he has something real to tell about life.

The society's bronze medal was awarded—
(Continued on page 12)



THE GREEK DANCE

C. P. JENNEWAIN

A silver bronze statuette, presented recently to the Fine Arts Gallery of San Diego by Mrs. H. A. Everett. The artist, Carl P. Jennewain, of New York, was represented in a group of twelve pieces of modern sculpture shown last month at the Fine Arts Gallery.

was the "Stella" of the Chicago World's Fair. The old boys found her goodly to look upon.

* * *

The Parish Watson rarities are chosen with a knowing eye. We were privileged to gaze upon five pieces of Egypto-Roman (Coptic) glazed pottery of the Vth to VIth centuries, the largest collection in the world of these excessively rare vases. It was interesting to see Greek forms still so pure in the Middle Ages. Conventional leaf hands and a figure of Venus ap-

THE RELATION BETWEEN PAINTING AND MUSIC

By Allan Bier

A painter, in describing a picture, will frequently use the word "tone," and a musician in describing a piece of music will as frequently use the word "color." The word "rhythm" signifies a visible thing in painting and an audible thing in music. It further signifies the pure vitality of both arts and is, figuratively, the current which joins the vision of the painter and the aural imagination of the musician to the vibrations of nature and the emotions.

Further parallels between music and painting become evident when we compare the use of "line" with the use of "melody," "mass" with musical "harmony," and design with the musical "pattern" or "structure."

However, one art exists in space and the other in time, the one essentially concrete, the other essentially abstract, and it is worth remembering that esthetic integrity is jeopardized when painting entirely sacrifices its pictorial function to geometrical design, and when music sacrifices its unrestricted flight to describing scenes and telling stories.

Both painting and music are expressions of ecstasy, drawing upon identical sources for their inspirations and, insofar as a masterpiece of one or the other attains perfection within its medium, it becomes ageless and unique as an esthetic entity.

In our natural excitement about "modernism"—when the wires, cables, radios and phonographs are constantly bringing us the latest word about the newest phase of art—it often becomes very difficult to differentiate between the sincere and the sensational, and all too easy to accept a new manner as the solid truth of our artistic generation. It becomes necessary to affirm in our bewilderment that the new is not necessarily significant, nor the significant necessarily new.

Under proper conditions, a landscape by a great painter of the Sung dynasty may appear as modern to us as a glowing South Sea canvas by Gauguin, and a great fugue by Bach may strike the note of modernity more securely than a highly spiced score by Ravel.

An esthetic entity is eternal, but every definable period in history has its externals, and it is by examination of the externals of art expressions that we come upon the fact that "modernity" is largely, if not entirely, a matter of technique. And technique, like history, repeats itself.

Since the time of the early Impressionists, theories, manners and movements have appeared with bewildering frequency, bringing, along with the masterworks of Cézanne, Gauguin, Matisse and Picasso, some enduring principles of the Neo-Im-

pressionistic, Futuristic, Cubistic and Neo-classic schools.

The most conservative among us is forced to realize that at least some of the new styles and vocabularies—manners and idioms that we might have laughed at yesterday—have become today integral parts of our technical equipment and, even though the danger of formula, distortion or excessive simplification is apparent, they have exerted and are still exerting a potent influence on contemporary art.

In music, since the great Impressionist

monic system based on superimposed fourths instead of thirds. Schoenberg further elaborated this system of fourths and, through its use and the abolition of key signature, polytonal counterpoint and juxtaposition of unrelated chords, extreme modernist composers such as Bartok, Kodaly, Casella, Honegger and others have invented technical devices which lead away from melody and the realm of sensuous beauty and which serve to paint in timely, swift strokes: the locomotive, the aeroplane, the skyscraper and the gas tank.

Further parallels may be established between music and painting, and there is no exaggeration in saying that perhaps the infamous "nude descending the staircase" has finally found its musical counterpart in a recently performed composition by George Antheil, an American composer living in Paris. It is an opera called "The Cyclops," and is based on an episode in James Joyce's "Ulysses." It is scored for the following: Voice (from electric amplifier); chorus (from electric amplifier); sixteen mechanical pianos operated from master roll and controlled from switchboard; eight xylophones controlled from switchboard; amplified gramophone containing all of the ordinary orchestral instruments registered upon gramophone record (amplified and controlled from switchboard); four bass drums; four electric buzzers and bells; four pieces of steel (percussion); electric motor (wood attachment); electric motor (steel attachment); auto siren.

Lament of a Maiden as Sappho Passes

*She does not harken. She does not heed me—
The muse of the maidens. She passes me by.
She knows not my voice. She will not feed me.
Bastard am I!*

*Who has her mixture of music and magic
Is flesh of her flesh, bone of her bone—
Hair blowing golden on eyes darkly tragic,
Laughter and moan.*

*Maiden of mystery—father and mother,
Woman and man every child of her womb,
Wrought of the midnight and noonlight together,
I, all of gloom!*

*Let me but touch her foot or her finger,
Feel her blown tunic as she wanders by.
She has passed like a wind, refusing to linger.
Bastard am I!*

SARA BARD FIELD.

Claude Debussy, corresponding ideas and principles have been expressed, but through the work of innumerable individuals of talent rather than through group movements.

To have an idea of what is taking place in modern music one must study, or repeatedly hear, the works of Debussy, Scriabin, Schoenberg and Stravinsky for a knowledge of their vocabularies and technical innovations which have opened the way to the younger composers of the present day.

Debussy, drawing his inspirations largely from Rameau, Moussorgski and the old church modes, found his new vocabulary in the highly characteristic color of the whole-tone scale and its consequent combinations. The influence of his profoundly musical personality is felt in practically all the composers who follow him: Ravel, Dukas, Delius, Cyril Scott, Griffes and Bloch—to mention only a few.

After the misty tone painting, the sea fogs, the nebulous landscapes of Debussy, came the more austere and metaphysical speculations of Scriabin, exemplified in more complex rhythms and in a new har-

50th ANNUAL OF THE SAN FRANCISCO ART ASSOCIATION

The Fiftieth Annual Exhibition of the San Francisco Art Association is to be held in the galleries of the California School of Fine Arts, San Francisco, from April 20 to May 6.

The jury which is to pass on the work submitted includes H. Oliver Albright, Worth Ryder, Otis Oldfield, H. Nelson Poole, Guest Wickson and, as alternates, Marian Simpson and J. Burnside Tufts.

The jury of awards is composed as follows: Rinaldo Cuneo, Otis Oldfield and Worth Ryder.

Prizes will be: The Anne Bremer prizes established by Albert M. Bender, a first prize of \$200, and second prize of \$100. Medals and certificates of honorable mention will be given in the following classes: painting, sculpture, water color, and graphic art.

Entry blanks may be obtained on application. Last receiving date for entries is April 7.

A NOTE ON GUIGNOLS

By Sam Hume

"If I were a dramatic author I would write for the marionettes."

When Anatole France wrote this well known line he was unquestionably thinking of Guignols or hand-puppets and not of the better known figures manipulated by strings. It is more than probable that he had in mind those spirited, witty and essentially satiric performances presented by that French master impresario of puppets, Lemercier de Neuville. The distinction is important, and it is unfortunate that the two quite separate forms are so often confounded.

Guignol, perhaps the most famous of the hand-puppets or pupazzi, was born in Lyon and is altogether French, while his hardly less famous half-brother is now quite as English. His cousins, renowned in their native lands, are the German Kasper, the Neapolitan Pulcinello, Fagiolino of Bologna, the Roman Meapatacco, and Chanchet of Liège.

All resemble one another, with this difference: each is dominated by the national passion of his parent soil; each, in short personifies in accentuated form—amounting almost to caricature—the native type. His chief concern is the projection, not of the virtues, but of the shortcomings, weaknesses and vices of his type. Hypo-

one of his goods and that one of his wife, while all and sundry are soundly cudgelled with their ever ready clubs. Remember, though, that in spite of this they have the attraction which all out-and-out scoundrels have always had. They are cowardly, it is true, which probably accounts for their naïveté and hypocrisy. Only the English Punch is an exception; for this hero, with a cruelty and cold-bloodedness worthy of his fatherland, has no scruples about assassinating the whole world, beginning with his wife and ending with the devil himself.

Guignol is the medium par excellence of satire—a satire bordering always on the obscene. He and all his tribe spring from Dionysius and, tearing the mask of pretense from the world of men, they proceed to chastise their vices in true Rabelaisian manner. From every Christian standpoint they are not only amoral but anti-moral. They are roistering antinomians who represent the pagan protest against a world from which Pan and his vine-wreathed followers have been forever banished. Aristophanes could have written for the pupazzi, so could Molière, Voltaire ad Shaw, while Swift would have been the ideal. Like these, Guignol is essentially a realist, seeing the world as it is—a skeptic and an individualist of the most pronounced type. He is a mixture of Don Juan, Falstaff, Richard III, Cesar Borgia and Henry VIII rolled into one pot-bellied and hunch-backed body crowned with a hooked nose, crafty eyes and a lascivious mouth. Guignol embodies the individual's protest against organized society, and herein lies the secret of his great popular success. In him we live vicariously, revelling in the fact that our own secret and inglorious savageries commonly held in check by a dubious civilization, find a free rein in the acts and utterances of this hero. In him we find our outlet, our expression, our compensation,—in short the classic catharsis.

In the past twenty-five years we have seen a great revival of interest in the string marionette, particularly in sophisticated metropolitan circles. The burattini and pupazzi will never be taken up in this way—they will never be *a la mode*. This is natural, for the string marionettes are particularly adapted to the performance of romantic, legendary plays, fairy-stories and miracles. Into these representations can be introduced scenery, lighting, and stage effects comparable to those of the Broadway theatres. Moreover, the articulated body of the marionette itself has given the modern artist an opportunity to try his hand at a novel form. Tired of his attempts to crash the Salon, he has turned to the creation of these little figures and in them has found a certain solace and a temporary diversion. Look at Teshchner's exotic creations so full of morbid decadent beauty. These stand alone, each is complete unto itself. This is to a certain extent true of Wackerly's meticulously and realistically carved caricatures of German

peasant types. It is true of the cubist marionettes of Morach, and is applicable to the creations of Puhonyi, Sarg, Bufano, Howard and the rest. They are to be admired and marvelled at, perhaps, but after all they lack life blood. They are



DOCTOR

sports. They savor of the precious as do all products of the dilettante. Above all, they are apart from the great tradition.

Guignol is close to the heart of the people and always has been. His theatre is in the market-place and not in the drawing-room. His family is ancient, if not honorable. He has an unbroken family tradition of more than a thousand years. Perry Dilley, more than any other man in America, belongs to, and is inseparably a part of, this splendid tradition which is Guignol. He is of the family of Lemercier de Neuville and the great Cuccoli of Bologna, and, like all of his illustrious predecessors, the great puppeteers of Europe, he is the soul of the microcosm he has created—the impresario, author, actor, stage manager, scene designer, sculptor, costumer and technician. In no time he will erect his theatre, light his stage, give the signal for the overture, and raise the curtain on the miniature world of which he is the presiding deity. It is he who is the master manipulator of his people, it is he who devises their actions and gestures and gives them characteristic speech, he who carries them deftly through a plot at once charming and amusing, and finally, when the last curtain has fallen and even before the applause has died away, it is he who lays his burattini to rest in an old newspaper beside their laurel crowns. And tomorrow, with a Ford, two trunks and his Aristophanic troupe he will enchant another and different audience fifty miles away. If I were a dramatic author I would write for the puppets of Perry Dilley.



"Silver Tassel," one of the characters in "The Dragon who Wouldn't Say Please," a current production of Perry Dilley's Puppet Theatre.

critics and egoists, without education or culture, their own interests are always set above the interests of others, and with a brutal cynicism they are bent upon gratifying their own instinctive desires, which are usually completely anti-social. An easy and a happy life is their goal. All are disciples of Machiavelli. They rob this

WOMEN PAINTERS EXHIBIT AT DE YOUNG MEMORIAL MUSEUM

Artist members of the League of American Pen Women of San Francisco and the East Bay are holding an exhibition in the auditorium of the M. H. de Young Memorial Museum in Golden Gate Park, San Francisco.

The show, which opened on March 15th and will continue until April 15th, includes a number of paintings that have real possibilities.

Particularly interesting is the group of oils contributed by Roberta Balfour. Striving mainly for freedom, this artist seems to be quite confused as to what vigor and personality mean. There is hardly a combination of color which she does not try in her long, restless strokes which she throws one against the other in an impressionistic manner. Yet the temperament is there, and so is the feeling.

Blanche Baldwin McGaw has a group of paintings in the exhibit that have a true woman's charm and warmth, less the prettiness that spoils beauty. Her work is the most harmonious and the evenest of the whole show.

Mrs. E. C. Hills is another contributor whose work is far from being banal. Her landscapes that are not realistic are quite decorative in pattern and in color, and form the most original group of pictures in the room.

There are twenty exhibitors in all, but some of them can hardly be ranked as artists.

—J. B. S.

SAN ANTONIO ART LEAGUE ANNOUNCES 1929 COMPETITION

Prizes totaling \$31,500 have been announced for next year's competition of the San Antonio Art League. Paintings accepted in the competition will be exhibited at the Witte Memorial Museum, San Antonio, Texas, during the months of February and March.

The 1929 contest will be broader in scope than its two predecessors, inasmuch as the scenes for the paintings need not be confined to Texas. All of the paintings must be oils.

Wild flowers, ranch life and cotton fields will again be the subjects eligible for the competition, the prize list of which is announced by Mrs. Henry Drought, president of the San Antonio Art League, as follows:

Texas wild flowers—\$3,000, \$2,500, \$2,000, \$1,750, \$1,500, \$1,250 and \$1,000.

Ranch life—\$2,000, \$1,750, \$1,500, \$1,250 and \$1,000.

Cotton fields—\$2,000, \$1,750, \$1,500, \$1,250 and \$1,000.

The foregoing divisions will be open to artists from anywhere. For pictures of wild flowers by Texas artists only, prizes of \$1,000, \$750, \$500 and \$250 will be given. In addition, there will be 10 prizes of \$100 each for paintings accorded honorable mention.

About 30 pictures in the 1928 contest, including prize winners, have been started on an exhibition tour of other cities.

CHARLES PEPPER TO SHOW WATER COLORS AT BEAUX ARTS

Following the exhibition by the three Howard brothers, there will come to the Beaux Arts Galerie, San Francisco, on April 6, a collection of water colors by Charles Hovey Pepper.

Pepper, a former student of the Art Students League in New York and of Julian's in Paris, has resided for many years in Concord, Massachusetts, where, upon his return from Europe he found himself "submerged by respectability and historical and literary traditions." Writing humorously on this phase of his life, Pepper says: "There my life was spared because I had a studio in Boston."

Expressing himself in the same mood in a letter to Beatrice Judd Ryan, director of the Beaux Arts Galerie, he says of the Julian Academy that it is "an international smelter where all sorts of material is poured in and comes out after one, two or three years as alike as one pig iron to another." Yet critics who have reviewed Pepper's water colors seem to think that he has a style which is strongly his own. His work will be reviewed in these columns next month.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

Invitations are being sent to all professional artists of America to become members of The American Artists Professional League, which is being organized in New York by a group of artists and architects of national reputation.

The members of the executive committee of the league are as follows: F. Ballard Williams, chairman; H. Hobart Nichols, vice-chairman; Wilford S. Conrow, secretary; Guy C. Wiggins, treasurer; Bruce Crane, W. Granville Smith and Gardner Symons.

Other sponsors of the project are Chauncey Ryder, E. Irving Couze, Gordon Grant, Abbott Graves, Frank W. Benson, Cass Gilbert, Jules Guerin, Childe Hassam, Leopold Seyffert, Augustus Vincent Tack, Walter Ufer and William Wendt.

The headquarters of the league are at 226 West 59th Street, New York City.

In Our Next Issue

"Modern Stage Design"

By JUNIUS CRAVENS



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San Diego: Fine Arts Gallery of San Diego.

San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Downtown Circulating Library, Paul Elder's, The Emporium, French Book Store, Modern Gallery, Rabinov's, Red Leaf Library, Schwabacher-Frey Co.

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The Month in Pasadena and Los Angeles

(Continued from page 8)

ed to Paul Whitman, a very promising young etcher of Monterey who has been a pupil of Armin Hansen. He deals technically well with the wharves and boats of that little town and has developed a charming and well bitten line.

One of the best things in the show was J. B. O. Nordfeldt's "A Place in the Sun," telling of the quiet richness of life in Taos in excellent design and original handling. It will not please some folks, because he has not fogged up his plate with surplus ink, a popular vice at present.

The exhibit brought out a number of good block prints from many countries, the Englishmen who print in water color doing the finest printing. English etchers were present in strength—technical performances for the most part. Hans Paap, a Brazilian recently arrived here, showed two sensitive and lively etchings. For sheer control of his medium and beauty of drawing, no one surpasses Charles E. Heil (American) who etches birds with a Chinese sensitiveness.

There were many other works, both good and mediocre. The exhibit was more strictly juried than heretofore and gained in appearance. Many of the

stronger workers in the graphic field were absent, however, and the French section, particularly, was most disappointing, only two or three unimportant etchers being represented. An especially good group of wood blocks in color were by Sigge Bergstrom of Sweden. Seventeen countries in all were represented.

Among Californians exhibiting were Carl Oscar Borg, Armin Hansen, Franz Geritz, Cornelis Botke, Loren Barton and Arthur B. Dodge.

* * *

One of the best one-man shows here in many a day was that of paintings by Henrietta Shore at the Brick Row Gallery, Hollywood. Many of them were the fruit of a recent stay in Mexico. Miss Shore has quietly progressed, developing an art that makes her one of the important American painters of today. Her portraits, flower and plant studies, landscapes with or without figures, have taken on grandeur and perfection of form through her earlier researches in universal growth-forms; her color is perfectly scaled and achieves a deep, grave harmony. Portraits of Charlot and Orozco, Mexican artists, were included.

HERE AND THERE

Encouraged by the success of its first exhibition last year at San Rafael, California, the Marin Art Association has voted to hold a second exhibition next month. The exact date of the exhibition, and the place where it is to be held, will be decided upon at a meeting of the association on April 20 at the Hotel Alta Mira, Sausalito. Those interested are invited to communicate with the secretary of the association, Archibald Burns, 200 Mission Ave., San Rafael.

* * *

An important Flemish painting, "Holy Mother with Angel," by Marcellus Kofermans, has been added to the permanent collection of the Fine Arts Gallery of San Diego. It is an example of the early Flemish religious paintings, dating about 1590. This acquisition is in keeping with the San Diego gallery's policy of collecting Spanish art, by reason of the close relation of Flemish art of that period to the Spanish. The purchase was made possible by a number of friends of the gallery.

* * *

The Business and Professional Women's Club of Oakland, California, has purchased an over mantel decoration painted by M. de Neale Morgan of Carmel, California. The decoration will be formally accepted on May 3rd at a dedicatory luncheon in honor of Miss Morgan. The decoration is in the spirit of early Spanish California, with figures and flowers against a background of adobe dwellings. It measures 40 by 84 inches, and is painted in the so-called tapestry technique.

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Honolulu Art Notes

By Clifford Gessler

March was an active month at the Honolulu Academy of Arts. Of especial interest was an exhibition by a visiting artist, Stephen Haweis, of water colors of Hawaiian and other fishes in decorative treatment. Haweis' manner of conveying the feeling of refraction of light in these marine and submarine subjects by breaking the lines of vision and presenting the subject in various planes, attracted much attention.

Alice Willis Robley, a Honolulu painter who returned recently from Europe, exhibited during the first half of March at the academy about sixty water colors, pastels and opaques of Hawaiian and Atlantic coast scenes, illustrative sketches, and portraits. It was an uneven showing, evidently covering various periods in her work. A notable advance was indicated from her early Hawaiian landscapes, which at times seemed somewhat unsure in technique, to a recent study in sanguine of a Samoan boy, which had considerable character and feeling.

Mrs. Robley's exhibition included her water color, "The Spinner," which was hung last week in the spring salon at Paris.

* * *

The exhibition of small sculptures in soap from the latest national competition of the Small Sculptures Society, at the Honolulu Academy of Arts, aroused so much interest and uncovered so much promising local talent that a movement is under way to stimulate local entries in the current national competition. Local work in this medium will be exhibited at the Academy the first week of this month preparatory to entry in the competition in New York in May.

* * *

Interest in modern art has been growing rapidly in Honolulu after the stimulus it received from Madge Tennent's series of lectures on the subject last winter and her more recent exhibition of her new work at the Honolulu Academy of Arts.

An interesting development appeared in the recent exhibition at the Academy of Arts of the latest work of D. Howard Hitchcock, veteran island landscape painter. Hitchcock, who has been painting for more than thirty years in the Islands, showed several canvases definitely approaching some of the methods of the expressionists in simplification and in subordination of natural representation to abstract design. His efforts in this direction were of course rather mild, but still they indicated quite a break in the habits of thought and work of an artist of such conservative reputation. Mr. Hitchcock appears to be in a transition stage; not quite relinquishing the old forms nor yet whole-heartedly adopting the new. His further development along these lines will be interesting to observe.

* * *

Mr. and Mrs. Frank C. Atherton brought to Honolulu from Europe a copy

by Julio Cheh Capella of the "Madonna" of Murillo, which has been hung at the new Y. W. C. A.

* * *

The Honolulu Academy of Arts showed the last half of March about sixty old engravings of early scenes in Hawaii, the gift of George R. Carter of Honolulu. These included works of artists who accompanied Captain James Cook and other early voyagers.

* * *

Arthur W. Emerson, Honolulu etcher, landscape and portrait painter, had a one-man show in March at the National Art Association and High Museum of Art in Atlanta, Georgia.



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DECORATIVE ARTS EXHIBIT BY SAN FRANCISCO WOMEN

The San Francisco Society of Women Artists and the Women's City Club of San Francisco will hold an exhibit from April 2 to 14 of decorative art now being produced in California. The auditorium of the Women's City Club has been loaned for the occasion.

From Carmel to San Diego objects have been sought for the exhibition, and the committee in charge has brought together an excellently representative collection of textiles, murals, wood carvings, metal work, tiles, lamps, pottery, wall hangings and sculpture.

The members of the jury of awards are the following: Mrs. Lovell Langstroth (chairman), Mrs. Clara Huntington Perkins, Mrs. John Bakewell, Mrs. Henry Swift, Miss Helen Forbes, Jacques Schnier, Ernest Weihe, Junius Cravens, Mr. and Mrs. Irving F. Morrow and H. Nelson Poole.

Miss Alicia Mosgrove is the chairman of the exhibition, and Miss Helen Forbes the secretary.

PACIFIC ARTS ASSOCIATION CONVENTION AT SEATTLE

The fourth annual convention of the Pacific Arts Association will be held April 4 to 7 in the buildings of the University of Washington, at Seattle. Addresses will be made each day by leaders in art education from various parts of the Coast. A comprehensive exhibit of the work of school children will be a feature of the convention.

The association includes in its membership art teachers in the schools and colleges of the Pacific Coast, museum directors and others actively interested in the art life of their communities. Last year's convention was held in San Francisco at the California Palace of the Legion of Honor.

COURSES FOR THE LAYMAN ON COLOR AND DESIGN

In connection with his courses in rhythmo-chromatic design for students, informal talks on color and design for the layman have been included in his spring program by Rudolph Schaeffer, of the Rudolph Schaeffer Studios, San Francisco. These talks will be given Thursday mornings from 10:30 to 12, and Thursday evenings from 7:30 to 9, starting April 12.

There will be six talks in each series. Especially emphasized will be the aspects and principles of the new interior decoration, modern stage design, color selection in dress and the significance of color and design in the new background of modern life.

A CORRECTION

Through an error in the news dispatches regarding the awards in the San Antonio Art League's competition for paintings of Texas life, we failed to mention last month that a \$1,000 prize was won by Benjamin C. Brown of Pasadena, with his picture, "Texas Bluebonnets in Spring."

BOOKBINDERS TO EXHIBIT

An exhibition of the work of the members of the California Guild of Bookbinders will be held early in May in San Francisco at a date and place to be announced in our May issue.

This organization, less than a year old, is comprised of book craft workers in the San Francisco region. There are nearly thirty members, all of whom will show work.

In conjunction with the exhibition of local work will be shown the annual exhibition of the National Guild of Bookworkers. This will be the first time that a comprehensive exhibit of contemporary binding has been held in San Francisco.

The exhibition will be open to the public without charge. There will be no judges, no prizes, and no books for sale.



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HERE AND THERE

As we go to press, we learn that the first sale registered by the traveling exhibition from the Beaux Arts Galerie of San Francisco, which is at the Hotel Vendome, San Jose, until April 7th, was a drawing by Gottardo Piazzoni. The drawing is of sheep in a valley, and it has the fine decorative qualities of some of the most beautiful work of Piazzoni.

* * *

We read in the art section of the "New York Herald" (Paris edition) for March 3, on the exhibition of The Group of American Painters in Paris which was held there last month at the Knoedler Galleries: "Mr. Harold English has a well painted picture of a woman arranging flowers in a vase. . . . and Mr. Gale Turnbull has a triptych, 'Calvaire Breton,' in which by grouping a crowd of male and female peasants of the same model at the foot of a wayside crucifix he has doubtless intended to express all the soul and customs of Brittany."

These two artists are holding a joint exhibition this month at the East West Gallery of Fine Arts, San Francisco.

* * *

An exhibition of paintings by J. Vernerstrom Cannon is to be held in the gallery of the Casa de Mañana, Berkeley, California, from April 1 to 17. An exhibition by Clyde Scott, a painter of Mill Valley, which opened at the Casa de Mañana last month, will be continued until April 14.

* * *

Of the work by Goldie Powell Harding, who held an exhibition last month at the Stanford Art Gallery, Florence Wieben Lehre writes in "The Oakland Tribune": "No longer does Goldie Powell Harding use a 'pretty' color because it occurred, or might have occurred, in nature. Today every one of her canvases is an honest aim toward greater unity, fuller expression of form and more complete organization."

* * *

Water colors, drawings and etchings by Richard Lahey will be show at the East West Gallery, San Francisco, April 23 to May 10, following the exhibition of Harold English and Gale Turnbull. Lahey is an instructor at the Art Students League, New York. He is represented in the Pennsylvania Academy of Fine Arts, the Brooklyn and the Metropolitan Museum.

Etchings by contemporary artists will
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THE CALENDAR

FOR APRIL

Note: Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Works by Provincetown artists.

Casa de Mañana—April 1 to 16, paintings by J. Vennersstrom Cannon. April 1 to 11, paintings by Clyde Scott.

CARMEL

Carmel Art Association—April exhibition of paintings by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

The Brick Row Gallery—April 15 to 30, water colors by Henri de Kniif.

Kanist Art Gallery—General exhibition of paintings.

The Print Rooms—General exhibition of prints.

Southby Art Gallery, Roosevelt Hotel—Paintings by American and European artists.

LA JOLLA

La Jolla Art Association—Throughout April, paintings by C. A. Fries.

LOS ANGELES

Ainslie Galleries, Barker Bros.—Paintings from Europe by Stan Loebeha.

Biltmore Salon—April 2 to 15, paintings by Elliot Clark. April 16 to May 6, paintings by Jack Wilkinson Smith and Hans Thape.

Los Angeles Museum, Exposition Park—To April 5, ninth annual international exhibition of the Print Makers Society of California. Permanent collections.

Newhouse Galleries—Paintings from France by Robert Hallowell.

Stendahl Galleries—Paintings by Gardner Synons, N. A., and Emer Schofield, N. A.

Wilshire Art Galleries—Throughout April, French, American and Tunisian landscapes by Erick Townsend Hutheas.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievits Galleries—Elmridge and Vista del Arroyo Hotels. Paintings by Dutch, Italian and American masters.

Grace Nicholson Galleries—Paintings by L. D. Bonnet and Maurice Braun.

SACRAMENTO

Crocker Art Gallery—April 16 to 30, thirty paintings by M. de Nole Morgan, under auspices of the Kingscy Art Club.

SAN DIEGO

Fine Arts Gallery, Balboa Park—To April 17, International Watercolor Exhibition. April 1 to 30, portraits by Max Wiczorek. Sculpture by Mrs. A. St. Gaudens.

SAN FRANCISCO

Beaux Arts Galerie—Through April 1, drawings, paintings and carvings by the Howard brothers, Charles Houghton, John Langley and Robert Boardman. April 6 to 20, water colors by Charles Hovey Pepper. April 3, at 2:30 p. m., lecture by Charles Caldwell Dobie on "The Art of Writing."

California School of Fine Arts—April 25 to May 6, Fiftieth Annual Exhibition of the San Francisco Art Association.

California Palace of the Legion of Honor—Through May 13, foreign section of the Carnegie Institute's Twenty-Sixth International Exhibition of Modern Art (275 paintings). Permanent collections.

De Young Memorial Museum—Until April 15, first annual exhibition by artist members of the northern California branches of the League of American Pen Women. Permanent collections.

East West Gallery of Fine Arts—Until April 17, paintings by Harold English and Gale Turnbull. April 23 to May 10, water colors, etchings and drawings by Richard Lahey.

Paul Elder Gallery—April 2 to 14, pictorial photographs of San Francisco by W. E. Dassonville. April 23 to 28, imaginative and creative work by children, students of Mme. G. E. Scheyer. April 30 to May 12, oils, drawings and wood blocks by Agnes Park.

S. & G. Gump Gallery—Paintings by Douglass Fraser.

Persian Art Centre—Persian Fine Arts from the collection of Dr. Ali-Kuli Khan.

Swedish Applied Arts—Hand-woven textiles, Swedish glassware, pewter and pottery.

Vickery, Atkins & Torrey—Etchings by contemporary artists.

Western Women's Club—April 18 to 21, annual arts and crafts exhibition, sponsored by the San Francisco District, California Federation of Women's Clubs.

Women's City Club—Through April 14, Decorative Arts Exhibition, sponsored by the San Francisco Society of Women Artists.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SAN JOSE

Hotel Vendome Gallery—To April 7, traveling exhibition from the Beaux Arts Galerie, San Francisco, under auspices of San Jose Women's Club.

SANTA BARBARA

Art League of Santa Barbara—Through April 7, oils by E. Charlton Fortune. April 9 to 21, landscapes in oil by Lilla Tuckerman. April 23 to May 5, landscapes in oil by Aaron Kilpatrick.

UTAH

OGDEN

Hotel Bigelow Gallery—Paintings by Henri Moser.

Weber College Gallery—Mrs. W. H. Reeder, Jr., memorial exhibition.

SALT LAKE CITY

Newhouse Gallery—April 8 to 15, paintings by L. G. Richards. April 16 to 25, paintings by Miriam Brooks Jenkins.

State House Gallery—To April 17, Twenty-Seventh Annual Exhibition of the Utah Art Institute.

SPRINGVILLE

Springville High School Gallery—Seventh Annual Springville High School National Exhibition.

WASHINGTON

SEATTLE

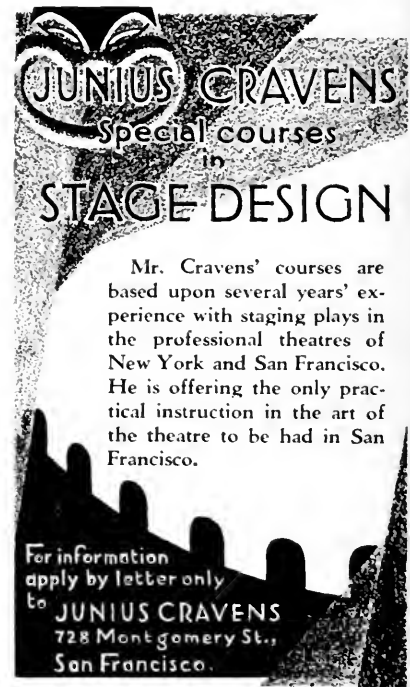
Seattle Fine Arts Society—April 1 to 30, Annual Exhibition of Northwestern Artists.

NORTHWESTERN ARTISTS'

ANNUAL SHOW THIS MONTH

The members of the jury of admission and awards for the Annual Exhibition of Northwestern Artists being held April 1 to 30 in Seattle are as follows: Anna B. Crocker, curator of the Portland Art Association; Raymond Hill, of the art faculty of the University of Washington, and Mark Tobey, artist of Seattle.

The jury met and made its awards March 30, too late for them to be announced in this issue of "The Argus."



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A Journal of Art

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Amida Nyorai, Lord of the Western Paradise

By Henry H. Hart

A NEW evidence of the boundless enthusiasm, fine artistic discrimination and unselfish generosity of Albert M. Bender has recently been given by his acquisition of a magnificent figure of Amida Nyorai for the Oriental room of the California Palace of the Legion of Honor at San Francisco.

Amida is not the Buddha of history, but is a being supposedly mentioned by the Buddha in the course of his teachings. He does not appear in the present-day southern Buddhism, but he has become a most important figure in the northern pantheon, and is worshipped more than any other Buddha in Japan and China. His worship in Japan was established by the Jodo sect, founded by Honen Shonin (Genku), about 1275 A. D.

Amida (in Sanskrit "Amithabha") presides over the Western Paradise, whither, after death, go the souls of all true believers. Amidaism teaches salvation by prayer, and the formula "Namu Amida Butsu" ("O Amida, I am obedient to thy command") is continuously heard in home and in temple throughout the length and breadth of Japan. The six colored patches on the Japanese priest-robos (kesa) represent these same six sacred syllables.

The most famous of all statues of Amida is the Dai Butsu or Great Buddha of Kamakura, the greatest bronze of Japan, and one of the world's greatest art treasures.

The statue presented by Mr. Bender is of this same Kamakura period. It is of wood, life-size, with the flesh in dark brown tints, indicating the Hindu origin of the Buddha. The draperies are in heavily lacquered gold.

It is mounted on a lotus-flower pedestal, the lotus representing the human soul. The feet are bare, since Buddha lived on this earth in his last incarnation as a mendicant monk. The figure is standing, the right hand raised in the act of blessing, the fingers pointing heavenward, the left hand pointing earthward. This posture indicates that



PHOTO BY GABRIEL MOULIN

AMIDA NYORAI

Amida is the saviour of both the upper and the lower worlds. It further signifies that he teaches earthly mortals during this life, and that after death he will conduct them to a life of happiness in the Western Paradise beyond the grave. Often a statue of Amida is brought into the room of a dying man, and a cord is attached to the wrist of the image and to the wrist of the sufferer, that he may be sure of the guidance of the gentle Amida through the valley of the shadows.

The halo (goko) is a fully opened lotus-flower encircled by a nimbus ornamented with the double-headed thunderbolt (dorja), symbol of the power of the deity. The ears have the long, pendulous lobes always found on images of the Buddha, and denote wisdom. The curls on the head, according to one quaint legend, represent the kindly snails who crept onto the head of the Buddha to protect his shaven skull from the fierce rays of the sun as he sat in contemplation. The peculiar head-dress (usnisa) indicates the presence of supernatural intelligence, while the gem (usually a moonstone) in the center of the forehead is the outward evidence of the inner eye of transcendent wisdom.

The statue at the Legion of Honor Palace is of the best period of Japanese wood-carving, which enjoyed a glorious existence between the sixth and sixteenth centuries. Unhappily, it was the first of the arts of Japan to decline and lose its grace and originality, perhaps because of the subsidence of the great wave of religious enthusiasm which gave it birth.

It is not generally known that there are many objects of the Albert M. Bender collection of Oriental art not yet on display. It is to be hoped that ere long the public have the opportunity of viewing them also. Meanwhile, the newly acquired Amida Nyorai is deservedly drawing crowds of admirers to what is one of the most interesting rooms in the Palace of the Legion of Honor.

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Vol. III May, 1928 No. 2

EDITORIAL

Since the opening of the fiftieth annual of the San Francisco Art Association, the word has been passed from mouth to mouth that the exhibition may be taken as a severe blow to modern art in our region.

The provincialism of those who would adopt such an attitude bespeaks a very small and very inadequate understanding of art in general. No exhibition of any nature will, at any time, hamper the efforts of serious artists. But it will confuse the public and distort its judgment and sense of discrimination.

Between the amateurish work passed by the jury of his annual and the original attempts at new forms and new combinations of colors, as in the case of Matthew Barnes, Lucien Labaudt, Gertrude Partington Albright, Otis Oldfield, Rinaldo Cuneo, Ralph Chessé, Ina Perham, the Bruton sisters, Albert Barrows and others, the general public, presented with a collection of extravagant daubs on the one hand and advanced serious work on the other, all under the label of "modern art," does not know where to bow and where to laugh. Puzzled and disconcerted, people return home feeling that the convenient phase of art that can be grasped at first look and does not demand any assimilation is perhaps, after all, the final word.

This is the harm done by the fiftieth annual. In turn, a great good will be derived from it, and that is the automatic elimination which will follow this exhibition when artists who take the lead in this part of California come to decide on their next annual and on many other questions that have to do with the activities of the San Francisco Art Association.

—J. B. S.

SAM HUME TO DIRECT ART AND DRAMA IN CALIFORNIA SCHOOLS

Samuel J. Hume has been appointed director of Avocational Activities of California, this being the first state to recognize the importance of art, music and drama as educational influences by the creation of such an office. The appointment was made by the state superintendent of schools.

Hume has already taken office and is mapping out his program to be effective in the fall. His duties will include planning for adult education as well as dealing with art, music and the arts of speech in the schools, particularly in the schools outside of the metropolitan districts.

Hume is a graduate of the University of California, which he attended from 1903 to 1908, later taking the degrees of A. B. and A. M. at Harvard. From 1909 to 1912 he traveled in Europe, studying the theatres there and working for a time under Edward Gordon Graig, the son of Ellen Terry and the apostle of modernism in the production of plays.

Hume was assistant professor of dramatic literature and art at the University of the California from 1918 to 1921, and also director of the Greek Theatre. He is honorary president of the Drama Teachers' Association of California and secretary-treasurer of the Western Association of Art Museum Directors.

He recently returned from two years in Europe, where he watched the advance made in theatre arts and gathered material for an exhaustive work on stage decoration which is now in process of publication.

ART WEEK MARKS CONVENTION OF PACIFIC ART ASSOCIATION

The fourth annual convention of the Pacific Arts Association, April 4 to 7 at Seattle, and the opening on April 1 of the Seattle Fine Arts Society's annual exhibition of northwestern painters and sculptors, were made the occasion of an Art Week in Seattle. Paintings and examples of graphic art were displayed in the windows of the leading department stores, and Professor A. B. Clark of Stanford University, president of the Pacific Arts Association, addressed the members of the Seattle Chamber of Commerce at their weekly luncheon meeting. Exhibits of school work in art were shown in the Henry Art Gallery at the University of Washington.

Mrs. Louise P. Sooy of the University of California at Los Angeles was elected president of the Association for the coming year. Other new officers are as follows: First vice-president, Miss Lotta D. Perry, supervisor of art, San Diego; second vice-president, Dawn Kennedy, director of art, State Normal School, Ellensburg, Washington; treasurer, Roger J. Sterrett, director of art, Los Angeles High School; councillors, Miss Mary E. Whelan, Mr. Henry Zane and Miss Fannie Kerns.

It was voted to hold next year's convention at Los Angeles.

WITH OUR CONTRIBUTORS

Henry H. Hart, A. B., J. D., is a writer and lecturer on cultural aspects of life in the Far East, where he has traveled extensively. He is vice-president of the China Society of San Francisco, and is a member of the Japan Society of London, the Royal Asiatic Society, the Asiatic Society of Japan and other learned bodies.

Junius Cravens, whose interesting article on "The Art of the Modern Theatre" appears in this issue, is both an artist and a writer on art matters. He is art critic of "The Argonaut" and during the past season has been technical director of the Players' Guild of San Francisco.

Sonia Wolfson is a southern California art writer who has recently returned from an extended trip in the course of which she visited many of the large eastern museums.

Lorser Feitelson and his wife Natalie Newking are painters of the neo-classicist school. New Yorkers originally, they have been living in Paris for a number of years, and are at present on a visit to this country. They have both exhibited recently in California.

Clifford Gessler, of Hawaii, in addition to being a poet, finds time to be literary and art editor of the Honolulu "Star-Bulletin" and telegraph editor of the same paper. He passed through San Francisco recently on his way to New York to confer with his publishers regarding a second printing of his volume of Hawaiian poems entitled "Kanaka Moon."

Mildred E. McLouth, curator of the Seattle Fine Arts Society, was formerly a member of the staff of the Los Angeles Museum of Science, History and Art.

Hazel Boyer Braun is art critic of the San Diego "Evening Tribune." With her husband, the painter Maurice Brown, she returned recently from a year's visit to the art centers of Europe.

Gene Hailey was until recently art critic of the "San Francisco Chronicle" and is a frequent contributor to eastern art publications.

Fred Gray Ruthrauff is a notable example of the active business man who takes an intelligent interest in the arts. He is district freight and passenger agent of the Southern Pacific Company at Ogden, and president of the Utah Art Institute.

The nineteenth annual convention of the American Federation of Arts will be held in Washington, D. C., on May 16, 17 and 18. The organization now numbers 440 chapters, and includes all the more important art museums and galleries throughout the country, as well as art association, libraries and other institutions. This year the American Association of Museums will hold its convention in Washington at the same time.

* * *

The third annual exhibition of work by artists who live in San Diego or within 225 miles of the city will open June 1st in the Fine Arts Gallery of San Diego. Roscoe Shrader, president of the California Art Club of Los Angeles, will be a member of the jury of admissions.



I AM the rose of Sharon, and the lily of the valleys. As the lily among the thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.

TWO FACING PAGES OF A BLOCK BOOK, "THE SONG OF SOLOMON"
In preparation by Howard Simon, engraver, etcher and painter.

HE brought me to the banquet-house, and his banner over me was love. Stay me with flagons, comfort me with apples: for I am sick of love. His left hand is under my head, and his right hand doth embrace me. I charge you, O daughters of Jerusalem, by the roes and by the hinds of the field, that ye stir not up, nor awake my love, till he please. The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills. My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows shewing himself through the lattice. My beloved spake and he said unto me, Rise up my love my fair one and come away. For lo, the winter is past, the rain is over and gone. The flowers appear on the earth; the time of the singing of birds is come and the voice of the turtle is heard

The above reproductions of pages from Howard Simon's forthcoming book, "The Song of Solomon," are greatly reduced. The book itself is to be full folio size, the type pages measuring 7½ by 11 inches, and the outside measurement 11 by 15½ inches. There will be thirty-two pages of type and pictures, including eight full-page and eight half-page illustrations. The type, of original design, is cut directly

on blocks of wood and, according to data available, it is the first time that such a work has been undertaken in the English language. In fact, so far as we are able to ascertain, no block books have ever been made in any language since the Sixteenth Century.

The original block books of the early Fifteenth Century were made in an attempt to educate the middle and lower

classes. A large majority of these people could not read, or else read with difficulty, and the books were therefore largely made up of pictures. The sermons of Savonarola were printed in this fashion and distributed among his followers. No attempt has ever been made to reproduce the whole Bible in wood blocks, but the story of St. John and "The Song of Solomon" were favorite subjects.

Miniatures by Yoreska



PHOTO BY GABRIEL MOULIN

PORTRAIT OF MRS. CLIFT LUNDBORG

Yoreska, a miniaturist of San Francisco, has recently completed a portrait of Mrs. Clift Lundborg which embodies some of this artist's finest qualities, both from the standpoint of character study and colors. The delicacy of the brushwork does not take away any of the firmness of the portraiture.

Adapting her expression to the temperament of her sitter, it is interesting to compare the manner in which Yoreska has handled this miniature with the manner in which she has handled the self-portrait which is also reproduced herewith. That of Mrs. Lundborg is done in delicate rose and light blue, and the one of herself in deep, vigorous purple.

In speaking of the miniatures of Yoreska, it is appropriate to say that this artist gives great thought and attention to the matter of their framing. The frame of the portrait of Mrs. Lundborg, which is done by the E. B. Courvoisier Co., is a refined little piece of craftsmanship which sets an example of distinction. —J. B. S.



PHOTO BY GABRIEL MOULIN

SELF-PORTRAIT

THE ART OF THE MODERN THEATRE

By Junius Cravens

THERE has been such tremendous development in the field of designing for the stage during the last two decades that the subject has become one of great import both in Europe and in America. The designers of Germany, and Mr. Gordon Craig in England, were the principal pioneers in seeking to imbue the visual aspects of theatrical production with new life. Inspired by the high standards set by them, Robert Edmond Jones, Norman Bel-Geddes, Lee Simonson and many other Americans have contributed extensively to the development of the art in this country. It is true that the most significant experimental work is still being done in Europe, but ideas which originate there are adapted and developed here where more money is devoted to the staging of plays than is spent for a similar purpose abroad.

But it is in the little theatre, sometimes called "art theatre," that we find the richest and most promising field in America today. Beginning at the time of the late war, "road shows" in the old sense of the term have become more rare. This condition has been partially due to the increased cost of transportation, but not a little also to the inroads made into public interest in legitimate drama by motion picture presentation.

It has been prophesied that within twenty years the spoken drama will have ceased to be enacted in the public theatre, but such a catastrophe can hardly come upon the world. The indications are, however, that the day is not far distant when the spoken play will be performed for a limited audience, and not for the general public. But, be its audience ever so limited, spoken drama can never cease to exist. It is too old an art, the outgrowth of too many valuable traditions, to die so easily. It is an interpretative expression as natural to man as is the performance of musical compositions. But, conditions being what they are today, small theatres, appealing to limited audiences, are springing into life in every sizable community from coast to coast. The community theatre, almost unheard of twenty years ago, is today the rule in American cities rather than the exception. And it is in the community theatre that we are developing a real art of dramatic presentation, both oral and visual. Many of the old traditions are giving place to the establishment of new ones.

The realization has come to the foremost designers for the modern theatre that the scenery for a play should never be more than just what the term "setting" implies. It should be a background which

is as integrally a part of the interpretation of the play as is the spoken word of the actor. Not only the stage picture is dependent upon it, but also the illusion that must be conjured up—the atmosphere that must be created. To accomplish its purpose it must be held within certain bounds. It must never be allowed to encroach upon the production as a whole, or function beyond its province. If, in

That is, broadly, a theory upon which the intelligent designer for the theatre of today bases his work. But, as is ever true, it is sometimes difficult to apply one's theories and convictions to actual practice. The problems presented by each play vary greatly. And if it is true that the designer should not sacrifice the actors for the background, it is even more essential that he should not, in any way,

jeopardize the contents or intention of the play. Not only must the superficial character of the play be preserved and reflected in the settings created for it, but its underlying intentions, its psychology, as well. The playwright gives the designer the essential material with which to build his structure. The designer must, in his turn, develop this material and contribute to it not only the fruit of his labor but the flower of his thought as well, that the director of the piece may consider the play and its background as integrally one thing, and blend his actors with it, creating a harmonious whole.

Probably the greatest merit that a stage setting can have is simplicity. This does not necessarily mean bareness. There are times when infinite detail is essential, but it should never intrude itself upon the audience to the extent of confusing it or distracting its attention from the play, or from the actors whose function it is to interpret the play. To just the extent that the setting fails, so does the designer fail to fulfil his mission. For this reason, if he attempts to introduce the use of ultra-modern design into the average stage setting he is treading upon dangerous ground. Ultra-modernism applied to a play written with a pretense to realism is as incongruous and offensive as jazz music played at a wedding ceremony, or at a funeral.

On the other hand, it may be most successfully used when the piece is written in an abstract, imaginative vein, as in the case of the ballet, "Skyscrapers," in which John Alden Carpenter and Robert Edmond Jones synthesized music, scenic design and dancing into an indivisible unit. Another outstanding achievement in modernism was the production of Witter Bynner's play, "Cake," as presented by the Pasadena Community Players, and performed by them recently in San Francisco. This production was given a constructivist setting, designed by Margaret Linley, which was integrally a part of, and essential to, the play. But in writing "Cake," Mr. Bynner displayed an ability for visualization to be found but rarely in a playwright. A great many fine things have

(Continued on page 15)

Bundles of Dreams Walking

What are they? whither are they going—
frail cloud-creatures fashioned so perish-
ably of fire and mist,
these men and women,
bundles of dreams, walking.

I knew one who was a slender white flame
of loveliness
with thoughts curved tense as the arch of
a bow
and bright of body as a new spring moon.
"It is strange," he said, and slipped away
into the darkness.

. . . and one who was a bewilderment of
beauty
and of bewildering sudden gleams of
speech.
Now at long whiles we meet and talk
together like strangers
wigwagging unintelligible signals
over a vast and frozen grave of worlds.

Is the one voice more silent than the other
under the long drone of the years?

Ashes of bodies we know, they are ranged
in urns on shelves and remembered;
they are laid in the cool earth and forgot-
ten.

But in the dark whirling of shattered suns
what becomes of the gray-gold ashes of
dreams?

CLIFFORD GESSLER.

painting a picture, the artist sacrifices the figures in his composition for the effect of the background he is not likely to produce a meritorious work. The same is true of the designer for the stage. He should visualize the complete production as an animated picture in which the figures must, first of all, move and speak. He should see the entire play as a problem in progressive light, shade and color harmonies which, at all times, gives emphasis to the essential elements of which it is composed.

THE ARMITAGE COLLECTION OF PRINTS

By Sonia Wolfson

LOANED from the superb print collection of Merle Armitage, manager of the Los Angeles Grand Opera Association, the etchings, lithographs, wood blocks and engravings now being shown at the Los Angeles Public Library form a significant exhibition. Its significance is two-fold in that it is a barometer of the growth of the art spirit of a very discriminating and individual collector, and simultaneously imbues the spectator who studies these prints with a strange kinship, born of contagious delight in the strong and beautiful and delicate impressions conveyed by the sensitive artists who created them.

Whether you prefer the infinite and exquisite detail of Lepere's "Procession" or Muirhead Bone's "City Street," the purely atmospheric appeal of Whistler's "Drury Lane" or Rockwell Kent's subjugation of both actuality and impression to a dominating interest in strong symbolic design, it is fascinating to study these intimate revelations of individuality, to contemplate a print, compare it with others by the same artist, to thrill vicariously at his technical victories and glow with him now at the greater facility he displays. The mechanical mastery has left him freer to play with emotions; his ramshackle dwelling, once coldly picturesque against a mountain background, is now stoutly defiant against the ravages of the elements.

Mr. Armitage's private collection of works by Rockwell Kent is probably the most comprehensive on the West Coast. In the group of fifty-five prints shown at the library (which is only a part of his collection), ten works by Kent are included. One is an interestingly patterned water color, "South of France," four are drawings, two are woodblocks, one a print and one a signed facsimile. And no two bear any other resemblance other than the imprint of Kent's varied individuality, for he adheres to no formula.

The last time he was in New York, Mr. Armitage returned with glorious spoils—a Picasso that has hardly been surpassed, an equally fine Matisse, "Odalisque;" a charcoal nude by that stylist, Maurice Sterne; a drawing by the sculptor Aristide Maillol; a bit of ecstasy called "Evening Breeze," by Eric Gill; a Brockhurst, a Derain, several decorative engravings and an original drawing by Rockwell Kent, an Arthur B. Davies, a Marie Laurencin, and "Two Female Figures" by Ganso. Ganso was discovered by the Weyhe Galleries in New York, who took him from a baker's shop, gave him a monthly salary, told him to go to work at his drawing, and reaped a considerable harvest in fame and fortune as a result. Mr. Armitage, being a discerning collector with a special flair for distinguishing moderns who create work of permanent value, carried off one of the choicest drawings by this artist.

The Picasso etching, "The Family," is undeniably a masterpiece of economy in expression. It is inconceivable that any

artist could say so much so briefly and so beautifully, and so humorously that it borders on the realm of the caricaturist without actually impinging on it. The

follow the Armitage exhibition at the Los Angeles Library, is also seen. Armin Hansen, Norman Lindsay, E. Gordon Craig, Warren Davis's "Flight," an ex-



VOYAGING

ROCKWELL KENT

mother swinging a child aloft to quiet it, the woman seated near the cook stove, bending over the eternal task of dishwashing, further on a father watching his young son balance precariously on a ball, and coming toward them a slouching woman carrying wood on her shoulder while a child clings desperately to her skirts, holding a few tiny sticks of wood just to feel helpful—this typical scene from a circus family's life is feelingly depicted, and with what amazing simplicity! It is unfortunate that this etching is too delicately limned for successful reproduction; it is a print to study closely, and gloat over each expressive variation of line. Even the two trees sketched in lightly have definite character and suggest a whole bleakly landscaped background that is not actually there.

Franz Geritz's "Hills" is a splendidly economical block—just a few sweeping, undulant bold strokes outline the hills, and they are so cleverly placed that the blank white of paper below and above form adequate foreground and sky. Geritz's "Mono Lake," which is included among the Fifty Prints of the Year, to

quisite study of motion and form, George Bellows, Charles Meryon, Goya, Frank Brangwyn, Arthur B. Davies, Ernest Haskell, Arthur Millier, Walcott, Ernest Roth, William Blake (an engraving from the "Book of Job" set), Mestrovic, Ray Boynton, George Biddle, Hoyton, Nordfeld, John Marin, and Edward Weston complete the group from the Armitage collection.

PRINTS BY ROCKWELL KENT
AT THE PAUL ELDER GALLERY

An exhibition of wood block prints by Rockwell Kent will be held at the Paul Elder Gallery, San Francisco, from May 17 to June 9. Carpenter, voyager, author, artist, Rockwell Kent ranks among the leaders in the modern art movement. Rugged and clear cut, he seeks the truth and his sincerity is unquestioned, though expressed in a technique as yet little understood. His two books, "Wilderness," the record of his Alaska trip, and "Voyaging" (both of them illustrated by himself), have established his reputation as a writer, both in America and abroad.

IN SAN FRANCISCO GALLERIES

By Jehanne Bietry Salingor

UPON the occasion of the fiftieth annual exhibition of the San Francisco Art Association which is being held until May 6th, in the galleries of the California School of Fine Arts, it is interesting to recall the origin of California's oldest and most outstanding art organization.

The preliminary meeting which gave rise to the San Francisco Art Association was held March 21, 1871. It took place at the home of a San Franciscan named J. B. Wanderforde and included a number of artists and laymen. At the suggestion of Mr. Wanderforde it was decided that the result of the meeting would be an "artistic society," the precise constitution of which was not outlined until the first directors' meeting which took place April 3rd, 1871.

Gaining ground every year, this organization now stands for the most progressive in art and has tried to gradually eliminate from its membership and exhibits all work belonging to the class of the pot boilers' production.

In trying to emphasize the part played by this western art group and the share of credit which is due to its leading members for their influence on contemporary art in this part of the United States, I feel that the bell of alarm which this publication rings upon the occasion of this year's annual will sound all the louder, all the truer for it.

I firmly hope that it will attract the

Who on the jury of this annual is most responsible for this utter lack of judgment does not make the issue. What makes it is the spirit displayed in the selection of the contributions submitted. It is an expression of lack of discrimination between what is the work of the eccentric self-styled artist and the work of the serious seeker of new forms.

Of course many of the Bay region's leading artists are represented in this exhibit and their work saves the situation. Of course some of the newcomers and already known men and women have contributed good work to this show. But the percentage of amateurish bohemian "stuff" that has no other purpose than that of being out of shape and out of place is too great in relation to the number of works accepted and in view of the fact that this show stands for the most important yearly art event in northern California.

As for the awards, the question is not based on whether or not every one agrees with the jury. Such a phenomenon has not happened yet in any case anywhere. What is most important is that to a certain extent a slight sameness of attitude is to be found here with that taken on selecting for the show.

The first Anne Bremer prize, which went to "The Lily" by Charles Stafford Duncan, was certainly awarded to the most complete painting of the whole ex-

piece of design, personal forms and beautiful colors, while the other despite its powerful imprint of human understanding is still at the stage of unturned soil and as hesitant in form as it is in color combinations. This is no criticism of Chessé's work for what it is worth in itself, for it is an interesting attempt. Yet, discussed from the standpoint of the award, it gives an adequate illustration of the confusion in which the jury of the exhibition found itself when it came to the exercise of its function.

"Iris at Sunset" by Guest Wickson does not come anywhere near the pen drawings by the same artist or some other of his flower compositions exhibited previously at the Beaux Arts Galerie. This is a pompous and thin painting in which the grandiloquent setting of a bay and mountains for a bowl of blue iris is neither convincing nor pleasing. This painting took the medal of first award for Class A.

The certificate of honorable mention went to "Lake at Marine Hospital" by J. B. Tufts. This has a charm of brilliant colors and is a well composed bit of landscape.

August Gay is a splendid draughtsman and he lacks neither inspiration nor zest. The naughtiness of his "Montmartre" may not have won the medal of first award in graphic art, but the whole drawing as it stands certainly deserves this credit.

"Outside" by Bernard von Eichman received the certificate of honorable mention in water color. It is a street scene in a large city in the manner of Foujioka plus brilliant colors.

Jacques Schnier is probably San Francisco's most promising young sculptor and his wood carvings recently exhibited at the Decorative Arts show at the Women's City Club were among the outstanding contributions. "The Stream" a carving of a woman holding in her hands the rich soft stream of her hair was given medal of first award. Ruth Cravath's "Madonna and Child" which was awarded certificate of honorable mention, was exhibited already last year and later reproduced in "The Argus." (See for this, the number of May, 1927). It is cut direct in sandstone and its bold and broad forms and design counterbalance whatever stiffness is inherent to the medium and material chosen by the artist.

A very fine contribution is the pure line drawing "Head of a Woman" by John Millard Ferren. It has maturity both in inspiration and in draughtsmanship. It augurs well for the sculpture which this artist has been doing behind closed doors for the past two years.

* * *

Alberte Spratt comparatively a newcomer into the art life of northern California, is holding an exhibition at the East-West Gallery of Fine Arts. She is showing a group of twenty five paintings, water colors and oils. Her work is unusually big both in intention and in



FINIS

ALBERTE SPRATT

attention of those San Francisco artists who are among the leaders in northern California and will strengthen them henceforth in their attitude of discrimination against works such as the unfortunate ones that have been allowed to hang in this show to the great detriment of the fine standards set by the San Francisco Art Association in previous exhibits.

hibit. (See March number of "The Argus" for reproduction).

How it could be possible to divide the second Anne Bremer prize between two paintings as different and far apart as "March Moon" by Matthew Barnes and "Negro Madonna" by Ralph Chessé is another puzzle. One of the two is as original a creation as it is a beautiful

expression. In her landscape compositions and portraits surges the same personality, the same huge feeling for the rhythm which is to be found in life universally. Her desire to simplify all forms has brought her to the discovery that the elemental design to be found in all things of nature is ever the same. In "Finis," which is the finest painting of the whole collection, the figure of the woman walking away from the trees follows the same line as the trees behind her. The colors have a rare quality of pure clarity and simplicity.

Her fellow exhibitor is Richard Lahey of New York. His group includes water colors, drawings and several etchings. Lahey's water colors belong to the modern Realistic school. His paintings have warmth and a lyrical spirit that draws from the local atmosphere and from the color scheme. In this class are "Quimper in Brittany," "The Bridge at Quimperlé," "Brickyards" and "Luxembourg Gardens."

* * *

The Beaux Arts Galerie is holding an exhibition of work by Selden Connor Gile and Amy D. Flemming. Gile is showing oils and water colors. This artist, who is the least sophisticated of all those who have come into notice of late, is absolutely direct in his approach to his work and in his personal expression. His subjects are simple and bear the stamp of the painter's love for outdoor life. The colors that may seem trivial at first glance are of a rich material. They have the rugged fullness of the inspiration that has guided the brush. William H. Clapp, director of the Oakland Art Gallery, writes of this artist: "He gets more passionate pleasure than anyone I know of from color for color's sake, from the placing of pigment on canvas according to no rule or convention, but as an expression of his own intense emotional reaction to the world of vision."

The drawings by Amy D. Flemming which are hung in the foyer of the gallery are distinctive and mark a splendid evolution in the career of this woman artist. While they retain the elegance and feminine charm which are to be found in her paintings, these drawings done with the "crayon conté" show a deeper knowledge of the value of planes and the play of light and shade. They have tonalities and firmness and constitute an original group of black and white on the theme of Mill Valley and Telegraph Hill.

* * *

The exhibition of Madame Scheyer's students held last month at the Paul Elder Gallery created wide interest among educators. To me, they were interesting for the reason radically opposed to the viewpoint of Madame Scheyer. Contrary to being an illustration of what the theory of free creative work claims, I see in these children's drawing and water colors an amazing argument to demonstrate how far and how deep the influence of a personality as brilliant and as overflowing as that of this art pioneer will go, consciously or unconsciously.

To succeed this very bold and entertaining splash of colors, Mr. Elder has booked a show of quiet, moderate, timid—both in form and in spirit—drawings, wood blocks, oil paintings and temperas by Agnes Park of California who has recently returned from a two years' sojourn in France where she studied in

now. A tremendous worker, Hokusai tackled all styles. His engravings and his drawings illustrate history, poems, short stories, appear as posters, maps and under many other forms.

* * *

The Modern Gallery Group will hold its first semi-annual exhibition May 12 to



HEAD OF A WOMAN

JOHN MILLARD FERREN

the class of André Lhote the painter and with Galanis the engraver.

* * *

Thirty prints by Hokusai are exhibited this month at the galleries of Vickery, Atkins and Torrey. In this collection are included lyrical and dramatic landscapes.

Known as one of the greatest engravers of the world, Hokusai lived in Japan at the end of the 18th and in the beginning of the 19th centuries. Early in his career he went under the name of Shunro and it is this name which appears on the prints that are shown in San Francisco

26 at the East West Gallery, 609 Sutter Street. Since giving up its headquarters at 718 Montgomery Street, several months ago, the Modern Gallery Group has held no showings.

* * *

The Gump Gallery exhibited last month a group of fifteen landscapes by Douglass Fraser. This artist is not an innovator but he does not even renew his own manner or his subjects. Seen in a group, his paintings are monotonous. Individually, each has breadth, simple colors and solidity.

THE NEO-CLASSIC MOVEMENT

By Lorser Feitelson

Cézanne, because of his intense admiration for the old masters, especially the late Venetians, absorbed their principles of composition—composition that is a perfect ensemble of ordered rhythms. However, only in very few of his paintings did he succeed in creating the profound pictorial face value which he recognized as the greatest of Titian, Veronese and Tintoretto.

Cézanne realized his inability to express himself in the sublime style of the Renaissance masters. For this reason he so ardently envied Bougerau, who was a good draughtsman though his paintings were very superficially organized. Yet this salon painter often succeeded in reflecting the grand style of the Venetians. It was Cézanne's obsession to create works possessing this great quality of the old masters—"to make paintings like those in the museums." However, in spite of his failure to do this, he succeeded in reducing the composition plan of the great masters to their skeleton mechanisms. He re-discovered the laws of profound composition. This alone is universally recognized as one of the most important contributions to art in recent years.

The immediate followers of Cézanne were fascinated by his formula for absolute composition organization, but instead of bringing this art in direct line with that of the great masters, as Cézanne had urged, they quickly imitated his personal and often eccentric methods of technique. Especially were they attracted by the abstract water colors of Cézanne which were really impersonal composition dissections. It is from this period that his disciples expounded the theory that art should be absolutely divorced from life, sentiment and recognizable forms. Cubism was in its embryo. They preached that a painting should exist solely for its organization of impersonal lines, shapes, colors and rhythms. With such a criterion they emulated the wood-carvings, masks and implements of the primitive negro. They also found keen interest in the naive drawings by children and in the unconscious esthetic arrangements of various shapes of machinery. Undeniably, some things of interest were done during that period, but they were only of momentary interest and became passé in a short time.

The very discoverers and sponsors of abstract painting, after many years of experimentation, have now discarded their radical gesture. They now concede that the contour of the human figure is more profound than that of an impersonal "pure" line; that the imposing plasticity of a recognizable object is capable of producing a greater and more permanent esthetic pleasure than that of abstract form.

About 1919, abstract and "African" art was abandoned by its innovators because it had thoroughly exhausted itself. Picasso's work displayed the strong influence of the sensitive drawings of Ingres, and

occasionally the sensual forms of Titian. Later, his works reflected the tremendous influence of the monumental forms of early Greek sculpture and the plasticity of Michael Angelo. Lately his paintings have clearly echoed David. However, feeling the influence of the classics, he is



PORTRAIT OF MME. SLENDZINSKA

This portrait of his wife by the Polish painter, Ludomir Slendzinski, is an excellent example of the neo-classic school in modern art. The canvas is in the foreign section of the Carnegie International, now on view at the California Palace of the Legion of Honor, San Francisco.

still consistent with his cubist period in that he is always dominated by the mathematical problems of organization.

Dérain has finally discarded his angularities, and of recent years has shown the distinct influences of Renoir, Courbet and Michael Angelo. Today he speaks of Raphael as being divine!

In Matisse we observe today that he too has abandoned the "naive" and the "negro-period." His late drawings possess much of Ingres' contours, and his paintings display a desire to please rather than

to shock. Yet, all of these older moderns have been unable to free themselves from the predominating intellectual phase of their works.

The younger artists today have quickly recognized the handicap of their older contemporaries. The new artists know that the masters of the past never permitted the mechanism of organization to appear too obvious. This is felt in the works of Matisse, Picasso and Dérain. The younger men are skilled draughtsmen and intricately organize their paintings, yet display a keen interest in life and the joy of living which is almost absent in the works of the earlier moderns. They are bringing their work in line with the grand past in that, while they are perfecting the intellectual side of picture building, they endeavor to create works that will have a universal and perpetual appeal.

These artists, who in Paris have grouped themselves under the title of Neo-classicists, are developing a school which is spreading rapidly. The United States already has its Neoclassicists, as well as France, Russia, Poland and other European countries.

AN INDEPENDENT SHOW IN OAKLAND

The Board of Directors of The Oakland Art League announces an open show which is to be held early in June at the Oakland Art Gallery. This exhibit will be similar to the "Independents" in New York and Paris. There will be no jury and all artists invited who will consent to the regulations of the show will see their work hung.

The closing date of admission for contributions submitted will be June 5th and the opening of the exhibition will take place on Sunday, June 10th.

A small fee will be charged every exhibitor to cover both the expense of the exhibition and a one year membership in The Oakland Art League.

This inaugurates a new policy at the East Bay art association which will be welcomed by artists and laymen alike.

Among the new plans that have recently been outlined are included prospects for an annual exhibition to be juried by the three jury system and an open show every other year. The organization also plans one or two one-man shows every year.

The folders which are to be sent to artists will give all particulars.

ART CONFERENCE

The Beaux Arts Galerie announces an art conference to be held at the headquarters of the organization in San Francisco, on May 15th. Delegates from the Women's Clubs will attend during the day while members of the Beaux Arts will take the floor successively during the evening session to give their views and suggestions.

THE MONTH IN SAN DIEGO

By Hazel Boyer Braun

APRIL'S exhibitions at the Fine Arts Gallery of San Diego offer as spirited interest as any month this season. Aside from the permanent collection with a number of important recent acquisitions, Max Wieczorek's decorative portraits are shown, all hung on a background of Cheney silks which happened to arrive at the same time. A group collection of works by artists from the Woodstock colony, New York, and the Pacific Coast Photographic Salon offer a variety of interest and enjoyment.

Max Wieczorek's portraits may not be compared to the work of any other individual. He evolved his language of expression a long time ago, and no one has dared to imitate. It is distinctly unique. His medium is French pastels used on tinted background to achieve an effect of delicate yet rich color with masterly lines. He employs the pastel point much as an etcher uses his needle upon the copper plate.

Back of all his work is felt a sound knowledge of drawing and modelling, a temperamental feeling for decorative arrangement, a refinement that is essentially European, and a sympathy with human nature that led him to seek a method of expression that would capture spontaneously the mood of the sitter.

Max Wieczorek has been identified with California almost as long as any of her best known artists, having come from New York City at least twenty years ago, to Los Angeles which he calls his permanent home. He was born in Poland and laid the foundation for his art career in Gernamny and Italy, studying under Max Thedy and Ferdinand Keller.

He seems to be unconcerned about the evolutionary movement in the art of today; there appear no evidence of experiment in his formula, he seems to depend for the growth of his expression upon an ever deepening sympathy with his subject.

In his exhibition now in San Diego, five different portraits of one woman are hung; she is seen in as many moods, which affords an unusual opportunity to estimate the artist's ability to fathom the true individuality of his sitter. When she was wrapped in a sadness that was not a mere feeling sorry for herself, but a great sorrow for her nation and her people in greatest adversity, he saw in her a madonna and interpreted her womanhood and motherhood. At other times she was gay and challenging, then pensive or dreamy; in each work a preference for a color scheme of deep green complementing subtle rose is always subdued by gray tones. Now and again a glint of gold gives an effect of light. The decorative effect has often been effected by the woman's arms outstretched, by the lace that completes her costume, with sometimes an unrelated accessory—a bird, a lantern or a pot of flowers.

The portraits of men are spontaneous

characterizations, while the three children's portraits reveal a sympathy and keen intuition; they each are musicians, suggested by the nearness of the instrument, and it seems that he hinted this as much in

and collect the work of American artists, to afford a continual opportunity for our people to know their own artists better. Reginald Poland, director of the gallery, believes one of the best means toward



THE PATRICIAN

MAX WIECZOREK

the sensitive finger tips as in the general expression.

Hanging these paintings against the old brocades from the Cheney silk collection tested their refinement and harmony. The background was chosen to bring out the full color effect of the picture and it added richness and interest to the exhibition.

* * *

One of the definite policies of the Fine Arts Gallery of San Diego is to show

this end is to show groups that are working together in different localities. Last year the works of artist members of San Francisco's Club Beaux Arts were shown. More recently a collection of paintings by the artists of the Laguna Beach colony, and now a collection of paintings by the Woodstock (New York) group are on view. Notable artists of this group whose work has been included are George Bellows, Robert Henri, John Carlsen, Birge Harrison and John Carol.

Art Makes the Front Page in Seattle

By Mildred E. McLouth

Who will say that art has not arrived in Seattle? With a grand gesture, art climbed into prominence in that city on the thirty-first day of March, rudely pushed aside all the scandals, crimes and politics of the day and took its place in the best location on the very first page. It even broke into the editorials, and of course received attention from the cartoonists and poets.

The Rip Van Winkles, in brief, have been awakened with a mighty shock to realize for the first time that there is art in Seattle.

The jury for the Thirteenth Annual Exhibition of Northwestern Artists at the Seattle Fine Arts Gallery made its decisions on the thirtieth of March, the storm broke on the thirty-first, the opening of the exhibition was held on the first of April and, despite the storm, has remained during the entire month.

The decisions of the jury of admissions and awards were unbiased, and the works chosen were selected on the basis of actual merit alone, irrespective of names. The basis of consideration was simply that of good painting versus bad painting. A standard of quality, not quantity, was observed, and as a result the Annual this year is outstanding. Calendars, bon-bon box covers and railway posters are missing as are also a few names of the well known northwestern artists of yesteryear.

So many times an artist takes his painting as he would a comfortable old carpet slipper. It is easy to slip into; from continued use along the same old lines, it requires no effort. The semblance of good material may still be present, but through the years the crisp lines have become dulled and out of shape, and the colors faded. From association, however, he still clings to the beloved object.

Those adhering to their carpet slipper art have risen in revolt and have tried to make the issue of the controversy that of modern art as against conservative art. That this is absolutely absurd and unfounded was proven by actual count. Just twenty per cent of the paintings exhibited can be said to be over the line; that is, offering a possibility of not being "understood" by the layman. Those who have been aware of art development during the past ten or fifteen years agree that it is a conservative exhibition; those who are not oblivious to 20th century art call it "modern." We can only agree that it is modern, as that term may be applied to paintings of the year 1928.

So the war has been raging along all the front, and numerous secretive meetings have been held by those whose work was rejected. The Fine Arts Society held a special board meeting at which a committee of the injured ones read a dolefully enumerated petition of complaints. They stated that the exhibition was not representative of the work of northwestern artists, that the jury was not compe-

tent and was swayed by the modern trend. They also held that the exhibition should be disrupted, remade, rejuried. The board declared that it would stand by the exhibition committee. As a halm, it offered the use of a room down town for the rejected ones. This offer was refused, however, and a compromise was made that the Fourteenth Annual, originally planned for December, will be held in September instead, when the Seattle Fine Arts Society moves into its new home. There are rumors of two juries for the fall show, possibly three. Perhaps each exhibitor might enter a little jury all his own, along with his entry blank. Then surely there could be no charges of misrepresentation and lack of sympathy between juror and artist!

Having set a standard with this exhibition, will the Seattle Fine Arts Society "let down"? It is a matter for some speculation.

MODERNISTS PREDOMINATE IN NORTHWESTERN ANNUAL

Modern tendencies predominated in the paintings and sculptures shown in the Thirteenth Annual Exhibition of Northwestern Artists held last month in the galleries of the Seattle Fine Arts Society.

Mrs. Ambrose Patterson was awarded the Katharine B. Baker memorial prize of \$100, given annually by the West Seattle Art Club, for her painting, "Still Life."

Victorio Edades won first honorable mention with his painting entitled "Sketch." Second honorable mention went to Mrs. Eugenie A. Worman for her painting, "Three Suns."

Gladys G. Graf received first honorable mention for drawings. A first honorable mention in the soap sculpture class was awarded to Valentino Baimo for his work, "Crucifixion," and a second mention to Jacques Schnier for wood sculpture.

The members of the jury of admissions and awards were: Anna B. Crocker, curator of the Portland Art Association; Raymond Hill, of the art faculty of the University of Washington, and Mark Tobey, artist of Seattle.



TELEGRAPH HILL

This painting by Otis Oldfield of San Francisco was purchased recently by Senator James D. Phelan for his private collection.

PHOTO BY GABRIEL MOULIN
OTIS OLDFIELD

The Permanence of Japanese Pigments

By Gene Hailey

Peace and permanence are spiritual ingredients of the Oriental traditions. The sense of permanence is always subject to disaster, but the good sense of the artist who grinds the paints and pigments used in the Orient is always founded upon the calm facts of some survival for works of art made in centuries past. The formula for paint pigments and mixtures is as settled as is the formula for reciting reactions to nature in either picture or poem. The Japanese and Chinese, and many Asiatic and Indian artists, are sure scientists in the matter of chemical makeup of paints and mediums.

A recent local example of the permanence of pigment in Japanese art is found in the works of Chiura Obata, the San Francisco artist, who exhibited at the East West Gallery of Fine Arts in that city. Obata has seen California through the eyes of a Japanese and rendered our spectacular scenes in the Oriental tradition of brush stroke and pigment, a consistent and charming result in his series of studies and in his many sketches. From the many rich colors and strange surfaces that his works present, we were led to inquire about the manners and methods he pursues.

Obata gave short demonstrations on several evenings during his exhibition. During these talks and painting ceremonies his wife mixed the paint in small saucers while Obata sketched on silk and Oriental papers. He deftly painted local scenes that the audience suggested, and informally talked on the mental processes and physical postures the Japanese artist employs.

A few of the family secrets learned from his artist father and mother and artist grandfather are interesting to those who enjoy the mechanics of art.

Japanese white of the utmost permanence is made from oyster shells. The thickest shells are selected and buried for about one year, then taken out and water poured over them in a steady stream for another year, to whiten them even more. Then the nicest shells are ground and sifted one hundred times through trays of screening. The last and finest powder is never discolored or changed by sunlight directly upon it. Each artist mixes his own powder in a cup, molds it to the consistency of dough and pounds it one hundred times, then fills the cup with water and lets it boil one minute to purify and rid it of certain chemicals. Each artist gauges the thickness of his paint to the type of stroke he plans to use, or habitually uses, and mixes his paint accordingly. This white paint is beautifully transparent and pliable, as well as permanent when mixed with other paints.

Blue is ground into twenty different shades, equally permanent, all of them from semi-precious jewels such as lapis lazuli, turquoise and others.

Green is found in thirty shades, made from the peacock stone, which is a blue-

green that is laboriously separated into blue or green by the water process. Agate, coral and amber are all used in Japanese painting powder. White-gold, green-gold, platinum and silver powder are also used in pictorial decorations and screen designs.

Yellow is also made from natural color found in stones.

Red, in pure vermilion shade, is quick-silver burned.

Orange-vermilion is lead treated chemically.

Pink is the hardest color to make permanent. It is done, however, by a secret process of steaming the stems of a certain high-altitude flower found on Mt. Fujiama.

Prussian blue, a blackish blue, is the leaves of a vegetable.

Black is the smoke from an oil, slowly burned by a secret process. This process was perfected about twenty-five years ago by Baisen Suzuki, a wealthy Japanese recluse who gave forty-five years of his life to research. He believed that he could find a better black than the Chinese black of those times. His wife deserted him and he devoted the rest of his days to trials and tests with black pigment. He lived in a distant place in the mountains and did not return to the city until he had achieved his end—a permanent and a blacker black.

The silk used for Japanese paintings is selected from the first spring threads of the best silkworms. These threads are expertly woven by hand with five shuttles. The result is a very expensive surface to paint upon. The silk for a painting about eight feet by five costs today more than \$100. The silk is stretched with rice paste which the artist mixes himself. Then the silk is washed with warm water over the whole surface with a big Japanese brush, which is very thin and flat. The handle is bamboo and the hairs are a mixture of rabbit and fox. The sturdy winter hairs are always chosen. The whole family of furry animals is liable to contribution to Japanese brushes. Deer, bear, rabbit, badger, fox and cat are used in the brushes destined for different characters of strokes.

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SAN FRANCISCO SOCIETY OF WOMEN ARTISTS NAME OFFICERS

Mrs. Arthur Lee Bailhache was elected president of the San Francisco Society of Women Artists at the society's annual elections held April 12. She succeeds Miss Helen K. Forbes. Miss Evelyn A. Withrow remains as honorary president of the society.

Other officers elected are as follows: First vice-president, Mrs. Lovell Langstroth; second vice-president, Mrs. Emilie Sievert Weinberg; recording secretary, Mrs. Hyman Rosenthal; corresponding secretary, Mrs. John W. Leavitt; business secretary, Mrs. A. L. Lengfeld; treasurer, Mrs. Margaret Weir Hamilton; directors, Mrs. Ruth Cravath Wakefield, Mrs. Milan Soule, Mrs. John B. Tufts and Mrs. John Bakewell, Jr.

CALIFORNIA BOOKBINDERS EXHIBITION MAY 13 TO 19

The first annual exhibition of the California Guild of Bookbinders will be held May 13 to 19 on the third floor of the Mercedes Building, 251 Post Street, San Francisco.

In addition to examples of bookcraft by the thirty members of the California Guild, there will be shown also the annual exhibition of the National Guild of Bookworkers, which is being sent from New York for the occasion.

Reddick H. Bickel is president of the California Guild, and J. E. Stanfield, 815 Bush Street, San Francisco, is secretary. The directors are Hazel Dreis, Octavia Holden, Gwen Jones, Dr. Matthew F. Desmond and Frances Hoyt.

RECORD PRICES IN GARY SALE

The greatest amount ever received at any art auction was realized at the sale of paintings, sculpture, furniture and objects of art from the collection of the late Elbert H. Gary, steel magnate, which closed April 21 in the grand ball room of the Hotel Plaza, New York City.

The total for the two days' sale was \$2,297,763, as compared with the previous record total of \$2,207,866, established when the Charles T. Yerkes collections were sold in 1910.

The highest price of the sale was the \$360,000 which Sir Joseph Duveen of London paid for Gainsborough's "The Harvest Waggon," setting a new record for paintings in the United States.

Lucretia Van Horn, American artist who resides in Berkeley, California, has just received news from Mexico City that Diego Rivera, the Mexican master has been appointed director of the Art Institute of Moscow and is to continue his work in Russia temporarily.

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At Springville, Utah

By Fred Gray Ruthrauff

Of the 193 pictures in the seventh annual national exhibition held last month by the Springville High School, Utah, the greatest number were from artists residing along the Atlantic seaboard. There was a sizeable group of southern California painters, a few familiar names from northern California, and quite a representative group of Utah painters.

The first impression gained was that of crowding, and one felt that, had the jury been a bit more discrimination with the material at hand, greater excellence could have been attained.

The general tone of the exhibition was conservative, with a few refreshing canvases of modern trend. The quality of work shown demonstrates the steady advance of art appreciation in this community and, although the conservative picture dominated the show, the feeling that its sponsors are of open mind promises much for the future.

* * *

Art-minded people throughout the country are becoming more and more interested in the annual exhibition at Springville. Each year the number of exhibitors increases, and fine paintings are shown. Many of them are retained for the permanent collection of the Springville High School.

In 1902, or approximately at that time, a lecturer on the fine arts visited that section of the country. John Hafen, a painter, and his close friend, Dr. George Smart, an art patron, attended this lecture and became enthusiastic over the idea of an exhibition for the little town of Springville. When one knows that the town has a population of but two thousand, one can imagine the effort and work it took to bring about the successful results of an exhibition that has attracted the attention of internationally known artists.

Hafen suggested that each artist present one canvas, and he started the collection by giving one of his own paintings. With scarcely an exception the artists graciously donated and the school board allowed a fund of \$150. The board has since increased the fund to \$500 for the present exhibits, and with the help of the town clubs and other organizations the exhibit committee is now able to carry on the work with the substantial backing of \$1,200 or more. A number of paintings are sold each year from this exhibit, and there are two purchase prizes for the permanent collection.

The gallery is fast taking on a metropolitan air, and from the work of John Hafen and the other pioneer artists has come the purchase of works by such well known artists as Emile Waters, Jonas Lie, John Carlson, Charles Gruppe, Hanson Puthuff, Benjamin C. Brown, Lee Randolph, Lee Greene Richards and many others.

NEW GALLERIES RECENTLY OPENED IN LOS ANGELES

Two new galleries have recently opened in Los Angeles.

One of these is the Old Masters Gallery, of which Martin Porkay is president and K. I. Litwin vice-president. It is located at 3827 Wilshire Boulevard. The policy of this firm will be to present only first class, authenticated and perfectly preserved objects of art. A feature of the new gallery, which, as the name implies, will specialize in works by the older masters, is the maintenance of an art library to include most of the American and European art magazines, as well as catalogs of important art collections and auctions.

The other new enterprise is the Taylor Galleries, at 672 Lafayette Park Place. It is conducted by Mr. and Mrs. Charles Test Taylor, print enthusiasts, who will offer works by contemporary print-makers, specializing in those who as yet command modest prices.

A third venture which should be mentioned is that of Bullock's department store, which announces a series of art exhibitions to be changed every two weeks, in a gallery located on the second floor. The first exhibit was a collection of etchings by five American etchers, Peter Marcus, Troy Kinney, John Taylor Arms, Sears Gallagher and Levon West.

The Berkeley League of Fine Arts is offering summer courses, starting May 1, in landscape, still life and figure painting, and also in color harmonization, modeling, monotypes and wood blocks. The program will include childrens' classes. Instructors are Hamilton A. Wolf, John Emmett Gerrity and Eleanor N. Mann. Full particulars may be had from Jessie Fremont G. Herring, director of the league, 2419 Haste Street, Berkeley, Cal.

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HERE AND THERE

An exhibition of wood block prints by Rockwell Kent is being held in the foyer of the East West Gallery, San Francisco, until May 10.

* * *

As we go to press, it is announced that the second annual exhibition of the Marin Artists Association will be held June 1 to 10 in the quarters of the Mill Valley Outdoor Art Club, Mill Valley, Marin County, California.

* * *

Scholarship awards announced last month by the Art Students League of New York included the names of the following students of the California School of Fine Arts, San Francisco: Brents Carlton, Elizabeth Jordan, Lucien Perona and Margaret Schuster.

* * *

The Print Club of Philadelphia, 1614 Latimer Street, wants the name of every American artist producing lithographs. The club is planning an exhibition, to be the first exclusive one of its kind in America.

* * *

On April 18 there was held at the Women's City Club of San Francisco a conference having for its general subject "The Development and Beautification of San Francisco."

The scheduled speakers included Arthur Brown, Jr., architect, who outlined some of the major projects for San Francisco; Arthur Upham Pope, who spoke on "Organizing San Francisco's Art Interest"; Spencer Macky, dean of the faculty of the California School of Fine Arts, on "The Need of an Art Commission," and Mrs. Elizabeth Gerberding on "What has been Done to Preserve the Palace of Fine Arts."

* * *

Summer classes in metalwork and jewelry are being formed by Harry Dixon, San Francisco craftsman. He will give two courses of 96 hours each in metalwork, one primary and the other advanced, and one course of 60 hours in jewelry. The classes in metalwork will begin on June 25th, and the class in jewelry on July 23rd, and all three will continue until August 3rd. The classes will be conducted in Dixon's shop at 3 Tillman Place, and each class will be limited to eight people.

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Art of Modern Theatre

(Continued from page 4)

been written for, and staged with, constructivist and other forms of modernistic settings, but unfortunately, on the other hand, some excellent plays have been ruined by the use of them because either the designer or the director was lacking in taste and judgment.

In the little theatre the designer may come into more intimate contact with the materialization of his ideas than it is usually possible for him to do in the professional field. In the small theatre conditions are such that, as a rule, he must personally assume a certain amount of the actual labor of construction and painting, or at least work with a group of helpers who co-operate with him in the development of each detail that he considers is essential. In most little theatres, both the settings and costumes are created by a guild which functions under the guiding hand of an artist. This intimate contact with his work is not only invaluable to the designer but essential to an unstunted development of his art.

The professional theatre, in America, is nearing the low ebb of a steady but unmistakable decline. This fact is not easily recognisable in New York where more than fifty first-class theatres flourish. But it is to be clearly detected throughout the rest of the country, particularly in the middle west and in the far west. The theatre of old traditions is disintegrating. From the ashes of its former glories a new theatre must arise. The beginning of it is the community theatre which is destined to become the theatre of the not distant future. We must look to it as a means of re-creating one of the oldest and most natural of the interpretative arts—the art of acting.

But it must be more comprehensive than that. It must develop the art of the stage in all its branches, an indivisible unit in which is synthesized all forms of creative and interpretative expression.

WHERE "THE ARGUS" IS ON SALE

Berkeley: Bancroft Book Store (Northgate Branch), Berkeley League of Fine Arts, Casa de Mañana, Sather Gate Book Shop.

Carmel: The Seven Arts, Slevin's.

Los Angeles: Schwabacher-Frey Co.

Hollywood: Hollywood Book Store.

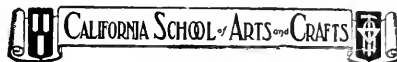
Oakland: Holmes Book Co.

Pasadena: Maryland Hotel.

San Diego: Fine Arts Gallery of San Diego.

San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Downtown Circulating Library, Paul Elder's, The Emporium, French Book Store, Little Pierre Library, Modern Gallery Library, Rabjohn's, Schwabacher-Frey Co., Tunnel Library.

Santa Barbara: Martinsen Library.



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THE CALENDAR

FOR MAY

Note—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—To May 15, exhibition of the League's permanent collection of paintings by California and eastern artists.

Casa de Mañana—Through May 12, California Society of Etchers. May 13 to June 9, oils by De Neale Morgan.

CARMEL

Carmel Art Association—May exhibit of work by Carmel artists. Paintings by F. Luis Mora of New York.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

Brick Row Gallery—Original works by contemporary artists.

Kanst Art Gallery—General exhibition of paintings.

The Print Rooms—General exhibition of prints.

Southby Art Galleries—Through May 6, Tunisian, French and American paintings by Frank Townsend Hutchings.

LOS ANGELES

Ainslie Galleries, Barker Bros.—Paintings by American and European artists.

Ambassador Hotel—Starting May 10, paintings by Chiura Obata.

Biltmore Salon—Through May 6, paintings by Jack Wilkinson Smith and Hans Paap.

California Art Club—Paintings by Edward and Luvena Vyskal.

Friday Morning Club—Paintings and etchings by Jan and Cora Gordon.

Los Angeles Museum, Exposition Park—Until May 17, Ninth Annual Exhibition of Painters and Sculptors. Permanent collections.

Los Angeles Public Library—Through May 5, the Merle Armitage collection of prints.

Newhouse Galleries—Flower paintings by Carle J. Blenner.

Old Masters Gallery—Paintings from the fifteenth, sixteenth and seventeenth centuries.

Stendahl Galleries—Paintings by Joseph Kleitsch.

Taylor Galleries, Lafayette Park Place—Etchings by Roth. Lithographs by Seaward.

Wilshire Galleries—Flower paintings by Nell Walker Warner.

OAKLAND

Oakland Art Gallery, Municipal Auditorium—Through May 15, free, creative, imaginative water color paintings by pupils of Anna Head school. Through May 18, illustrative design, costume design, clay models, textiles, block prints and murals by pupils of Oakland public schools. Coming early in June: Jury-free exhibition sponsored by Oakland Art League.

Mills College Art Gallery—Albert M. Bender collection of Chinese paintings.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievits Galleries, Flintridge and Vista del Arroyo Hotels—American and European paintings. Newly arrived antique tapestries.

Grace Nicholson Galleries—Exhibits of Oriental art.

SAN DIEGO

Fine Arts Gallery, Balboa Park—Until May 15, paintings by artists of the Woodstock colony, N. Y. Paintings by Gerald Cassidy, East Indian paintings. Bird pic-

tures by Hoffman. Work of the students of the Francis Parker School.

SAN FRANCISCO

Beaux Arts Galerie—Until May 7, paintings by Selden Connor Gile, drawings by Amy Dewing Flemming. May 7 to 21, oils by John O'Shea.

California School of Fine Arts—Through May 6, Fiftieth Annual Exhibition of the San Francisco Art Association.

California Palace of the Legion of Honor—Through May 13, foreign section of the Carnegie Institute's Twenty-Sixth International Exhibition of Modern Art. May 3, at 2 p. m., lecture on the Carnegie Exhibit by Mrs. Rose V. S. Berry.

De Young Memorial Museum—Permanent collections of painting and sculpture by American and European artists.

East West Gallery of Fine Arts—Until May 10, water colors, etchings and drawings by Richard Lahey. Water colors and oils by Alberto Spratt. Starting May 12, exhibition of work by members of the Modern Gallery Group.

Paul Elder Gallery—Through May 16, oils, drawings and wood block engravings by Agnes Park. May 17 to June 9, wood block prints by Rockwell Kent. May 3, at 3 p. m., illustrated lecture on the Carnegie International Exhibition of Paintings at the California Palace of the Legion of Honor by Prof. Eugen Neuhaus of the University of California.

S. & G. Gump Gallery—Paintings and etchings by California artists. May 7 to 19, miniatures by Yoreska.

Persian Art Centre—Persian Fine Arts from the collection of Dr. Ali-Kuli Khan.

Augustus Pollack Gallery—Chinese paintings and ceramics.

Swedish Applied Arts—Hand-woven textiles, glassware, pewter and pottery.

Vickery, Atkins & Torrey—Japanese prints by Hokusai.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through May 5, landscapes in oil by Aaron Kilpatrick. May 7 to 19, Francis Bliss collection of etchings by Edward Borein. May 21 to June 2, landscapes in oil by Oscar R. Coast.

TEXAS

SAN ANTONIO

Witte Memorial Museum—Paintings by Robert Vonnoh. Bronzes by Bessie Potter Vonnoh.

UTAH

LOGAN

Utah Agricultural College—May 7 to 21, paintings by California artists.

PROVO

Brigham Young University—Through May 5, paintings by California artists.

WASHINGTON

SEATTLE

Henry Art Gallery, University of Washington—Paintings and carvings by Gjura Stojana.

Seattle Fine Arts Society—The Boyce Collection; Indian shawls; mediaeval reproductions; Fictile ivories exhibition; children's class work.

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THE ARGUS

A Journal of Art

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A NOTE ON IVAN MESTROVIC

By Alexander Kaun

IVAN MESTROVIC is representative of his country, Yugoslavia—a racial religious and linguistic composite, affected in the course of long centuries by such diverse influences as those of Byzantium, Rome, Venice, Budapest and Turkey. Partly Roman Catholic and partly Greek-Orthodox, partly subjected to the Magyars and partly to the Turks, split and torn for hundreds of years, the Yugoslavs nevertheless have kept a unity of tradition, nurtured by their folksongs and epic ballads. And when the shepherd boy, Ivan Mestrovic, born on the coast of Dalmatia in 1883, grew up to be the artistic spokesman of his people, he drew his early inspiration from these very folksongs. His 1911 exhibition in Rome presented largely national themes: The semi-legendary exploits of Marko Kraljevic, and the battle of Kossovo (1389), at which the victory of Turkey sealed the fate of Serbia for five centuries. Mestrovic dreamed of a gigantic temple to be erected on the field of Kossovo, and the greater portion of his works were conceived and executed as parts of that ensemble. He is perhaps alone among modern sculptors to vision plastic symphonies in architecture and sculpture, and this is one of the reasons for his kinship with the Egyptians and early Greeks.

The Kossovo monument was to combine Byzantine architecture with western sculpture. The war interfered with this dream. As in the case of many other artists, Mestrovic suffered anguish and heartache during that world catastrophe. No creative mind can justify mad destruction and mutual slaughter. It was then that Mestrovic turned to religious mysticism, and produced that Christian cycle (mostly in wood), transfused with bitterness and pain. He portrayed, symbolically the crucifixion of his people, the Golgotha of his shattered dreams. Toward the end of the war he regained his composure, as can be seen from his tranquil "musical" compositions of that



ANGEL CARRYING A SOUL

One of Mestrovic's figures in the Cavtat memorial chapel, mentioned by Dr. Kaun in the accompanying article.

time, "Girl with Violin," "Girl with Guitar" and others. In these his classic rhythm, his pagan serenity were restored.

Mestrovic has attained his highest and fullest expression in the memorial chapel built for the Racic family in the town of Cavtat, near Ragusa, on the Adriatic. Here we see the real Mestrovic, the harmonious builder and sculptor. In this chapel a perfect unity is achieved, since Mestrovic is responsible for every detail of the structure. He selected the white chalkstone from Brazza, Dalmatia; the same material had been used for the palace of Diocletian. The octagonal white chapel, surrounded with cypresses, overlooking the blue Adriatic, is all of this chalkstone. The only contrasting colors are furnished by the floor, made of native marble, and by the bronze of the doors the floating bell, and of the angel kneeling above the cupola. Mestrovic's figures on the doors and on the bell are reminiscent of Byzantium. The unity of the atmosphere is observed throughout. The sense of a hushed repose, introspective faith reserved love and hope, is suggested by every detail and by the ensemble. You feel the basic mood at the very entrance where two angels serve as caryatids, and inside, over the four crypts, in the figures of angels carrying souls; in the stylized low-relief portraits of the deceased; in the monumental madonna against the main wall, with the delightful relief of a lamb and the gripping pieta on the pedestal; in the figures of St. Rochus and the Crucified against the side walls. There is a striking combination of force and gentleness, of reserve and emotion, of grief and peace in the whole and in the details.

It is futile to classify Mestrovic's art by any accepted "ism." His art is synthetic of the archaic and modern, plus the best of what has been achieved between. His sense of form and of the decorative has always saved him from the bog of realistic representation.

(Continued on page 2)

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Editorial

"Under-appreciation of the fine arts in America was a subject of discussion at recent sessions of the American Association for Adult Education in convention at Swarthmore, Pennsylvania. It brought from Lorado Taft, distinguished sculptor, the statement that, "We are never going to have any great art in America until we have a sympathetic attitude by the public toward the fine arts."

Granting that we would like to have great art in America, and that Mr. Taft's statement is true, the question is: How are we to bring about this sympathetic attitude? We hazard the guess that the change is not going to be accomplished over night by some miracle, nor yet by a vast advertising campaign with snappy slogans and the featuring of Art Weeks.

It is more likely that it will be achieved by the slow but certain processes of education—education in cultural values, as outlined by Samuel J. Hume in a recent talk before the members of the California Drawing and Art Teachers Association. In passing, we wish express a word of appreciation of the vision of the California Department of Education and of Superintendent of Public Instruction William John Cooper for having created the office of State Director of Vocational Activities, the organization of which is now being carried on by Mr. Hume. His program will emphasize adult education as well as the teaching of art, music and drama in the schools.

Extremely hopeful indications for an art-appreciating public on the Pacific Coast are seen in the active interest in art that is being aroused among the school children. In this issue of "The Argus" are noted important recent additions to the art collections of high schools in California and Utah, and the creation of a memorial collection at the junior college at Modesto, California. The purchases for these collections, it should be noted,

are made largely from funds contributed by the students themselves.

At the present writing, since we are at the close of the school year, there are being shown many fine exhibitions of student work. Among them may be mentioned particularly those of the California School of Fine Arts in San Francisco, the school of the Portland Art Association, the exhibition at Mills College, and the exhibitions of the Otis Art Institute and the Chouinard School of Art in Los Angeles. There are doubtless many others, equally fine, which have not come to our attention.

Recent showings of children's work which have attracted attention include that of the students of Galka E. Scheyer, exhibited at the Oakland Art Gallery last month; the exhibition of work by students of the Polytechnic High School, San Francisco, and the collection of student work from all parts of the Coast which was shown at the recent annual convention of the Pacific Arts Association at Seattle.

A splendid work for art appreciation (also noted in this issue of "The Argus") is carried on each year among the school children of San Diego, thanks to the energy of Miss Katherine Morrison, art supervisor for the county schools, Miss Lotta D. Perry, city supervisor of art, and Mrs. Katherine Kahle, art chairman for the General Federation of Women's Clubs of San Diego County.

The fragmentary evidence presented here is sufficient to give cause for the most optimistic predictions that a sympathetic attitude of the public toward the fine arts, in this part of the country at least, is on the way. —N. H. P.

BOHEMIAN CLUB ANNOUNCES JURY FOR SEPTEMBER SHOW

Announcement has been made by the art committee of the Bohemian Club, San Francisco, of the personnel of the jury of selection and award for the Figure Composition Exhibition, sponsored by James D. Phelan, to be held at the club September 8 to 15.

The jurors are as follows: Reginald Poland, director of the Fine Arts Gallery of San Diego; Arthur Millier, art critic of the "Los Angeles Times"; Roi Partridge, director of the art department of Mills College; William H. Clapp, curator of the Oakland Art Gallery, and C. Chapel Judson, one-time instructor at the University of California Art School.

There will be three awards instead of two as previously announced, a first of \$500, a second of \$300 and a third of \$200.

The purpose of the exhibition is to encourage figure drawing, as distinguished from landscape and still life. Canvases may be historical romantic, ideal or genre, and, where emphasis is placed on composition and design, even portraits. But portraits within the accepted meaning of the term will not be admitted.

All painters who are residents of California are invited to participate. Canvases must have been painted within two years prior to the exhibition, and must be done

WITH OUR CONTRIBUTORS

Alexander Kaun, Ph. D., is Professor of Slavic Languages at the University of California and a frequent contributor to art and literary publications. His excellent article, "The Art of Nicolas Roerich," in "The Argus" for October, 1927, will be recalled by our readers.

Harold English is a member of the Group of American Painters in Paris. He has lived in Paris for fourteen years, and studied architecture there at the Beaux Arts. He is returning to France this month after a visit of several months in California, during which he held an exhibition at the East West Gallery of Fine Arts, San Francisco. Mr. English has consented to be the Paris correspondent of "The Argus," and it is with pleasure that we present to our readers in this issue his first contribution to the magazine.

Sara Bard Field, one of California's best known poets, is the author of "The Pale Woman" and other poems of distinction. She is the wife of Col. Charles Erskine Scott Wood, a writer and patron of the arts.

Ludwig M. H. Boisserée has been since 1900 a writer and lecturer on Chinese art. He is a keen private collector and connoisseur of western as well as eastern art. During a residence of twenty years in China he has travelled and lived in both the northern and southern parts of the country. He was until 1914 vice-president of the Society for Art and Science of Hong Kong.

Hazel Boyer Braun, art critic of the "San Diego Tribune"; Arthur Millier art critic of the "Los Angeles Times," and Howard Putzel art and music critic of "The Monitor" (San Francisco), are well known to our readers through their previous contributions to "The Argus."

in oils. Not more than two canvases may be submitted by any one artist, and only one of these will be selected for hanging.

Full particulars may be had by writing to the Bohemian Club, Post and Taylor Streets, San Francisco.

GARDENA HIGH SCHOOL ANNUAL PURCHASE AWARDS

Hanson Puthuff was awarded the first purchase prize of \$400 and John Frost the second of \$300 in the recent exhibition held by the Gardena High School, in southern California. Approximately seventy-five artists competed in the exhibition, which was for the purpose of stimulating art appreciation in the community served by the school, as well as among its students. The jury of award included Mrs. Susan M. Dorsey, Mrs. George Clark of the board of education, Mrs. Edward Mobarry of the Gardena Women's Progressive Club, William Wendt, Antony Anderson and Arthur Millier.

The Harwood Studio at Taos, New Mexico, announces the annual exhibit of Taos artists. The opening took place on May 17 and the exhibit is to continue all summer, with monthly changes.

IN THE MODERN STYLE

By Harold English

THE United States has two main entrances, New York from the East and San Francisco from the West. As the handiwork of man, they are the most impressive gateways that any race has ever set up to its civilization.

If mentally, I put myself in the place of a foreigner who approaches one of these entrances by sea for the first time, I can imagine him struck with admiration for the spectacle spread out before him—these truly fantastic masses of architecture piling one above the other; and I can fancy him reflecting that here, at last, is something really new, a fitting and splendid expression of a new and powerful civilization.

Then he lands, and discovers that these towering and strictly modern structures of steel and concrete are covered with pretty little European frills. This one is Gothic, that one Renaissance, and there, *parbleu*, is a twelve- or fifteen-story building that actually has the nerve to try to appear Romanesque!

I know little about economics, but I realize that a bank, to be financially stable, must be housed in a Greek or Roman temple. And this mongrel temple, so long as it keeps its proportions, may, I admit, have quite a dignified appearance. But when you lift up its roof two or three hundred feet, and fill the intervening space with architectural what-nots, I accept the result, as they say in France, with reserves.

To me, the beauty of a twentieth century building is in what it has of our age, and its blemish is in what it arbitrarily borrows from the past, having no direct relation to its structure, to its use and to its day.

When people began to build in various parts of the world, architecture, and the other arts as well, expressed the ideals—religious and otherwise—of each civilization. This was style. Of course, civilizations influenced one another, and there were peoples who adopted civilizations ready made, and carried them on in their

own way, as the Romans did that of the Greeks, or even dug up a civilization from the past, as in the Renaissance. But they put on the whole thing, manner of thinking and all. They didn't merely dabble in the past here and there, taking a spoonful of this style and a little of that, shaking it all up into a combination as unconvincing as the American cocktails mixed

most likely field for a new style growing out of the age of steel, concrete and electricity? In the old countries, where the industrial age has modified past conditions but has not replaced them? Or in new and rapidly developing countries where cities rivaling in size many European capitals spring up in a few years? I think in the old countries, because to

develop a genuinely representative style of this age would be, for them, merely the reviving of traditions which we lack.

Our country, as it stands, is almost entirely the product of the past hundred years of industrial activity and artistic confusion. We cannot, as can many other countries, seek traditions of style where they were submerged a century ago, and try to revive them.

At the corner of Broadway and Fifty-Seventh Street, New York, is a tall and striking building. It is constructed on a lot of irregular shape. Above the third story the surfaces are of a brick severity relieved only by the simple rectangles of the windows. But these surfaces are numerous. They rise to different heights and they meet one another at different angles in a play of light and shadow that set this building apart from the uninspired banalities around it.

Above the third floor, here, the architect seems to have struggled into an atmosphere of creative freedom. But the first three floors attach the structure firmly to Broadway with American business traditions as exemplified by a

stone colonnade of the Ionic order.

I know nothing of the history of this building, but it appears to me to be a compromise between the creative strivings of the artist and the misgivings of the safe and sane business man. And there, precisely, is one of the chief obstacles to a new style anywhere, more so in America, I think, than in Europe. The architect proposes and the client disposes. The American business man, rising boldly to

(Continued on page 15)



DESIGN FOR THE NEW SAN FRANCISCO STOCK EXCHANGE

An interesting departure from the antique temple idea for American financial structures. The winning design in a competition for the new San Francisco Stock Exchange. Miller & Pflueger of San Francisco are the architects. The frieze between the first and second stories will be of colored granite.

in the smaller towns of Europe.

Styles continued through the ages to develop, flourish and decay, until about a century ago. About that time it became widely realized that, by the boiling of water and the proper control of the steam produced thereby, all kinds of remarkable things could be done. In the resulting confusion, style got lost. Now a number of earnest people are trying to find it again.

Where would we expect to find the

THE BOYNTON FRESCOES AT MILLS COLLEGE

By Jehanne Biétry Salinger

NEXT to the renaissance of art in Mexico the work of Diego Rivera and his followers the most significant art event on the Pacific Coast has just taken place at Mills College with the completion of the murals done by Ray Boynton on the walls of the newly built music auditorium of this noted California girls' college.

For the first time in this state and, according to data available, for the first time west of the Mississippi, a painter has been commissioned to do frescoes on the walls of a public building. This alone would be of interest and value in regard to what it stands for as a sign of the times, but the manner in which Boynton has worked goes so far beyond anything that has been attempted locally and throws such a weight in the scales on the side of American art that we have to stop and take notice.

Painting in fresco, on the wet lime plaster, dates from nearly two thousand years before Christ and was practiced in every country where great art blossomed and where civilization demanded monumental architecture and monumental painting. Chaldea, Assyria, Persia, Egypt, Greece, Italy and mediaeval France had their great fresco paintings. Only with decadence and a less vital relation between the social life of a country and its art did mural paint-

ing gradually fall into disuse and cease to be done on the wall, in intimate relation with the architecture of the time and in keeping with its epoch.

The interest of Boynton in fresco painting is not new. The first experiment he made some ten years ago was prompted

working on a cement wall, on which fresco cannot be done.

Because of his long interest in this ancient method of painting, and although the artist has completed the Mills frescoes in two months' time, his work represents a complete evolution and gloriously starts a new era of mural decoration on this western coast of the American continent.

As you enter the Mills College Auditorium, you are taken by the dignity of the design as much as by the overpowering richness of the color of these murals. It is the same sort of impression that one may have experienced when viewing, for the first time, some of the work by the masters of the past. The theme which underlies these decorations has to do with joy and sorrow as the two main springs from which music draws its inspiration and appeal.

The language used borrows its symbols from the Greek mythology, but we find no literal expression of the whole idea. It is in an abstract manner that Boynton has treated his design.

The low, rolling hills of California and other elements of nature he has transformed into a conventionalized design of permanent appeal, static but alive. Not a primitive, for many a civilization can be felt in the background of this work, not

(Continued on page 13)



One fresco panel and a part of the ceiling decoration by Ray Boynton at the Mills College Auditorium. This panel is entitled "Memory Recalling the Dead."

by the reading of Cennini's "Treatise on Painting," which was written in 1437 and gives the methods employed by Giotto and his followers. Since then we have seen him at work on encaustic murals, a method about which he learned while in Mexico. Diego Rivera, he says, showed him how to handle wax painting when



PASTEL DESIGN FOR FIRST PANEL ON NORTH WALL, "DESPAIR AND RESIGNATION"

PETER KRASNOW—A PROFILE SKETCH

By Howard Putzel

"I AM still in training, seeking for a stray feather from the immortal bird: Truth...." is what Peter Krasnow says of himself and of his work. It is a personal attitude toward life and toward self-expression that seems characteristic of all distinguished creative artists: an attitude which may not always find verbal utterance, but which speaks out clearly from their achievements: an expression of faith which embodies the secret of life in art which is alive.

Krasnow was born in a small Ukrainian town which bears the imposingly polysyllabic name of Novograd-volynsk. Conditions in Russia at that time (oppression, for Krasnow is a Jew, and the negligible facilities for travel) kept him pretty much in one place, and he tells that his childhood was spent in complete unfamiliarity with artistic expression. From the beginning, the boy was fascinated by seeing paint used: he watched the house painters and the sign painters, and eventually he came to "make pictures" as suggested by an old illustrated magazine.

So that when Krasnow came to Boston twenty years ago (via St. Petersburg, Finland and Glasgow), the desire to express himself through form and color was altogether a spontaneous impulse, and it is easy to imagine the overpowering glory that he found in the revelation of creative art.

For the first ten years, the young immigrant's residence in America was made up of the usual struggles, the usual disillusionment and the unusual victory of gaining a chosen career. In Boston and at the Chicago Art Institute he received a strict academic training, with periodical interruptions due to pecuniary vicissitudes.

Previous to Krasnow's removal to southern California six years ago, his paintings were shown in New York and in Chicago. Apparently his work made no profound impression in either place, but the artist's development has been rapid. A visit to the Oakland Art Gallery, where Krasnow is having an exhibition at the present time, confirms this; there is evidence of tremendous expressive increase in the selections from four years of painting. The same is true of the bas-reliefs, although it was only two years ago that Krasnow began giving serious consideration to the com-

bination of art in architecture.

However, in sculpture this artist appears to have reached his most poignant esthetic climax. A "Madonna and Child," belonging to Mrs. Milton Getz of Los Angeles, is a woodcarving overlaid with burnished gold; it is distinctly and distinctively monumental. From the front and sides, there is a severity reminiscent of Byzantine art; the rear presents simple

and eternal: the dark dream-quality of the "Allegory": "The Temple Builders," erect under heavy burdens, striding forward with firm, brave tread.

Judging from the exhibition, Krasnow's color is principally decorative, although the form maintains clarity of representation. There is evidence that the California hills have made a profound impression on the artist, whose expression remains never-

theless definitely racial. His human figures seem possessed of a spiritual intensity which results in physical enervation: through form and color, they tacitly surrender themselves to the elements of immobile nature which surrounds them. There is a singing harmony in the balance of values as expressed through intellectual significance, color and form: a sense of truth in the prismatic variations which glow about "The Wanderers" and in the gray-green stillness of the hills which reach out, enfolding "Kris Kristensen" in affectionate embrace. "Portrait of a Man" reveals a spiritually anguished personality submerged in the life of today: the face a study in pain, pathos and piety, hands clasped in the oriental gesture of submission, a spot of ghostly green light on the forehead, the background of cool pastel shades suggesting stalactites.

Krasnow himself prefers the "Portrait of a Lady" to all of his other pictures. It is not included in the present exhibition at the Oakland Museum. Describing this painting, the artist says:

"The black seated figure predominates against a background ranging from orange-yellow to pink, with a gray cloud effect against the head producing a cool contrast. The landscape, trees, etc., are in the scale of green, broken by alternating rose and blue. The chair has just enough of red to bind the whole into

a single unit of harmony and poise."

Peter Krasnow is growing constantly in a process of harmonization between the inherited impulse of race and the artist's natural receptivity to the character of the soil which forms his immediate background. At this time we see him midway in his development, and already California has reason to be proud of the beauty which takes form within the four high walls of the studio, built with Krasnow's own hands, in the shadow of the Griffith Park hills.



PORTRAIT OF A LADY

PETER KRASNOW

From painting owned by Mrs. Milton Getz of Los Angeles.

form in repetition which gives a powerful feeling of movement. Another interesting piece is a relief in terra-cotta, done for the Students' Union at the University of Southern California. Here the symbolic figures are visualized in a manner definitely modern—in fact, the entire conception is subtly suggestive of cleverly organized machine-forms. Scarcely, if at all, less excellent are the eight bas-relief wood carvings in the Oakland exhibition: the two figures in block-relief, a primitive interpretation that seems rhythmic

IN SAN FRANCISCO GALLERIES

COMING immediately after the annual exhibition of the San Francisco Art Association which caused everyone so much disappointment, the yearly show of the students' work of the California

most advanced of the whole group, the most matured and the most complete.

Matthew Barnes had three landscapes, two called summer, one winter. They were painted in the manner which the artist seems to have adopted definitely as a style, and there is the only quarrel I have with him on his work. His glowing forms, his beautiful colors may turn out to be a convenient style, but to the detriment of a more sincere evolution.

A young modern who may disappoint the prophesies which were made for his future is Yun Gee, if his Paris acquaintances turn out to be mere snobs trying to encourage him in the direction of the eccentric and in a style which, so long as it is a transitory experiment, is interesting, but which will lose its value if it becomes a set mode of expression. This

two good examples of applied art with her decorations in glazed tiles. This artist has recently returned from Mexico and there is a strong Mexican flavor in these two pieces.

The interest of the show was completed by the wall hanging by Don Works, a painting on cloth which denotes imagination and a youthful phantasy of design.

"Beauty on Montgomery Street," a good painting spoiled by a desire to tell a smart story, created quite an interest among the men of our Wall Street, among whom the question arose as to whether the lady was walking toward the artists' quarters or descending upon the stock and bond houses of the financial district. Those who had no interest in the question from that angle only deplored that this otherwise dependable young artist should have gone wrong on this canvas, as this figure glaring on top of the houses has no relation of composition or color with the rest of the painting, which is very interestingly conceived in its main organization.

Water colors by Preston McCrossen, "Girl Reading" and "Leaves," were very pleasing in color and in treatment. Here is an artist who handles his medium with a charming suppleness and a free hand and has gained real strength since his last exhibit. Another man who has not remained satisfied with his former efforts



HARBOR SCENE

HENRIETTA SHORE

School of Fine Arts was perhaps the most direct and eloquent explanation that could be given of the state of stagnation into which some of San Francisco's best artists have fallen. How can men and women so vitally engaged in keeping afire the enthusiasm and creative instinct of the West's most substantial art school have any strength left to do their own work justice? When we realize that some of our best painters are at the same time the artists to whom is entrusted the responsibility of forming a group of young students whose art culture will help grow a finer art appreciation in the community and among whom are the artists of tomorrow, we have to consider the entire art situation in the Bay region from another angle than that of what is actually created today by the leaders in our midst.

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The first semi-annual exhibition by the Modern Gallery Group, held during May at the East West Gallery of Fine Arts in the Western Women's Club, was the most vital group of paintings, drawings and sculpture seen in San Francisco this year.

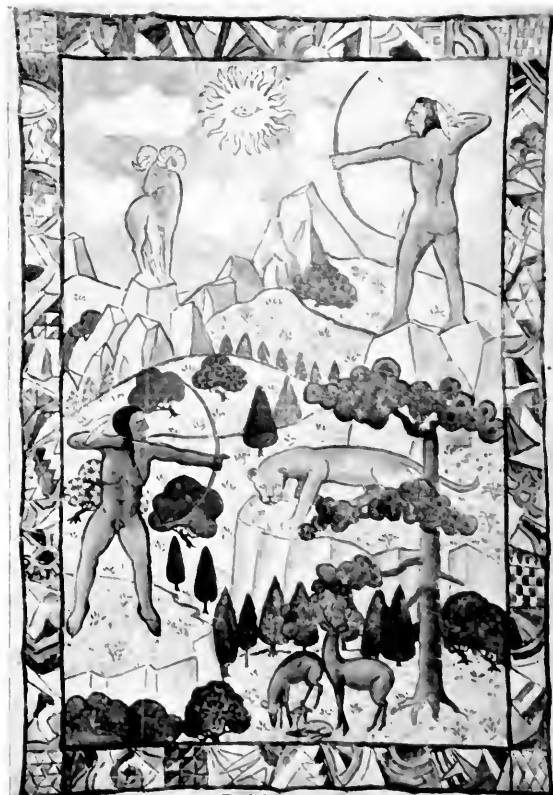
Overpowering in strength and most convincing in its expression was the "Self Portrait" by John Langley Howard. This work not only shows an extraordinary step forward in the evolution of this young painter but is also the most remarkable piece of portraiture that has been contributed locally in a long time. Built with a structural solidity which shows no tricks, painted in rich tones of brown, grey and blue, this work is sane and straightforward and, despite the fact that it is the least adventuresome expression of the entire collection, it is by all means the

comes a set mode of expression. This does not particularly refer to the two paintings by Yun exhibited last month at the East West, as they were done last year. It is rather a far distant warning from those who follow his work in the French capital where he resides at present.

Small experiments in fresco by Marian Simpson and Florence Swift were included in the exhibit. Simple in design and quite decorative, these panels are the second indication we have had in local shows (the first came from the decorative Arts Exhibition held recently at the Women's City Club) that some of the younger artists are preparing themselves for a more related co-operation with the architects of our homes and buildings.

Another step toward a form of art which is in intimate relation with our everyday life was taken by Adaline Kent, who has imagination and no great pretensions, but does pleasing bits such as the Congo figure, a piece of sculpture meant to be used as an automobile radiator cap.

Maxine Albro exhibited



WALL HANGING

DON WORKS

and who shows a far better sense of composition, design and color than we could discover heretofore in his canvases is Julius Pommer, whose etchings and his small portrait study of a "Chinese Student" testify to the probity of his artistic urge.

Anyone venturing to look into the portfolios will have found fine drawings by Ruth Cravath, Marian Simpson and William Hesthal. The last-named does very well in water color, too, and in oil, when he does not try to overdo his talent, which is big enough for him to dispense with tricks, judging from his contribution to the first annual of the Oakland Art League three months ago. The two oil paintings which have inspired this remark are "Factory" and "To D. B.," shown with the Modern Group exhibit.

An entire portfolio of pastels, monotypes, block prints and tempera by Ralph Chesse contained a little of everything and made one feel that he and other young artists of today will never have cause to lament with a certain poet who said that his best poems were those that had remained unpublished. For these young people are willing to show everything to the public, every two-minute sketch done after a party or while waiting for breakfast. Although Ralph Chesse is overflowing with good ideas and does not lack inspiration, he has not yet developed a serious manner or a critical judgment of his work, qualities which are essential in an artist as ebullient and as versatile as he is.

Other contributors included Dorr Bothwell, Forrest Brissey, Conway Davies, Squire Knowles and John Stump.

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Two one-man shows were hung during May at the Beaux Arts Galerie, oil paintings by John O'Shea of Carmel Highlands, and pastels, drawings and water colors by Ray Boynton. The latter exhibit continues through June 8th.

Among the pastels exhibited by Boynton are six of the designs for the main frescoes at Mills College and decorative projects describing the sea, the desert and the mountains.

All his other pastels are landscapes. They are the acme of soft, mellow colors and subtle forms. His water colors, in contrast, are treated in an unusually bold manner.

The 21 paintings by John O'Shea, most of which were studies of rocks and desert country, brought daring forms and glaring colors to the gallery—and a worthwhile cause for argument. In these paintings, the artist has used colors that seem too rich and too brilliant, without allowing anywhere a cool tone for the repose of the eye. His rocks are as sharp as razors and seem to have no volume. It is like a feverish attempt at creating new forms while still under the intoxicating influence of the majestic forms of nature. This

struggle is gripping in its intense sincerity, but its language fails to be convincing because it lacks cohesion and solidity. All the material of big work is there in its potential wealth, but the artist must relax for a while, assimilate and live his experiences all over again spiritually so that he may find his true self on the Damascus road of art.

* * *

A collection of paintings by Henrietta Shore of Los Angeles is on view at the California Palace of the Legion of Honor during the first two weeks of June, being shown there under the auspices of the San Francisco Society of Women Artists in co-operation with the Legion Palace.



GIRL READING

PRESTON McCROSSEN

It has brought to us most interesting flower interpretations, three forceful portraits and compositions imbued with a Mexican atmosphere, all bespeaking a fine imagination and a rare talent.

A native of Canada, this painter has exhibited previously in most of the prominent cities of this country and in London, Liverpool and Paris. The twenty-three paintings she is showing in San Francisco this month, although hardly representative of her work, are a rare treat of designs and colors.

Her flower compositions, with the strange distortions of certain of their elements so that they will fit her design, her backgrounds of suggested forms have a

something which is at the same time uncanny and pleasing, as are some weird tropical plants in their illogical forms. She is presenting, in these flower interpretations an abstract expression that is sexless in its pure intellectual essence. Her colors are clear, light and distinctive.

The only landscape exhibited, "Monhegan Harbour," is a small painting, but it is a gem of organization, cool colors and restful design. Purple rocks rise by a quiet sea, on which white-blue sails are resting. Little houses seen in a green light are painted in the foreground. It is a most individual piece of work and a beautiful reflection of a happy mood of the artist. Everything in this group is refined, strongly individual and most skillful.

* * *

A large collection of Persian fine arts belonging to Dr. Ali-Kuli Khan, former ambassador of Persia to the United States and several European countries, is again on view at the California Palace of the Legion of Honor. It includes a large ceremonial eighteenth century embroidered tapestry which, in its completed design and religious symbology, represents the world's civilization: doors of the seventeenth century in hard wood lacquered over; mosaic chests and a table made of ebony wood inlaid with ivory, mother of pearl and metal.

Another remarkable feature of this collection is a manuscript of the Five Books of Jami, the mystic poet of Persia. It is written in the fine nastalik style and illuminated by Behzad, the Raphael of the East, and dates from the beginning of the sixteenth century. The illustrations consist of ten full-page panels and five title page illuminations, among them "The Court of Solomon," in which the wise ruler is seen surrounded by various races of people, animals, birds, and with angels above the throne.

Rare pottery completes this beautiful group. A water jar excavated in Rakka and of the ninth century is a magnificent specimen of the time. It is of light blue color and more than half covered with an iridescent patine. Another fine

piece is a Rhages turquoise blue plate which dates from the twelfth century. It shows the design of a bird in the center, while a second circle consists of an Arabic inscription in praise of the king of the time. A Sassanian bowl of the early eighth century is a rare example of simplicity and a good specimen of the influence of Mohammedan art on Persian pottery.

—J. B. S.

The Detroit Institute of Arts has recently acquired two paintings by Santa Barbara artists. One, "The Grand Canyon," is the work of DeWitt Parshall, N. A., and the other, "Santa Ynez Valley," is by his son, Douglass Parshall, A. N. A.

CONTEMPORARY EAST INDIAN PAINTINGS

By Hazel Boyer Braun

THE collection of paintings representative of the modern group of painters in India completed the tour of American museums with the month of May in the San Diego Fine Arts Gallery. The privilege of studying this comprehensive group, here, is due to J. Arthur MacLean, curator of Oriental art at the Toledo Museum of Art, and to the American Federation of Art, through whose machinery it has been sheduled from one city to another.

Six years ago Mr. MacLean started a movement to bring to this country paintings from the Far East, from the two countries where active modern schools of painting are now in vogue. From Japan a group has been shown here and, now, finally, a group from India.

In the December number of "The American Magazine of Art," Mr. MacLean reviewed this collection of sixty-five paintings by some twenty-eight artists. He gives credit for holding the group together, as a school, to the family of Tagores, especially to Abanindra Nath Tagore, painter, nephew of the famous East Indian poet. The following introductory paragraph from Mr. MacLean's review expresses an intimate sympathy with the background of this production:

"Naturally there is a variety of subject matter and a wide range of treatment, from that which suggests the ancient cave frescoes of the Sixth Century, through the periods of Old Rajput and Moghul painting to ultra-modern work like that of the cubist group and modern French school. But the thing that holds the attention longest is the fine work that smacks of modern times, as it should, but is reminiscent of India, India as we know it where an ancient tradition, as bright as the world's brightest, may govern modern thought, may permeate art and religion, may act a national consciousness which reacts for peace and joy; the peace and joy of a nation content with the art of living has as been India's tradition in the past, instead of striving for the means of life which engenders strife."

None of these paintings are large. Most of them average about ten by fifteen inches. A few long panels suggest the Chinese kakemono, an evidence of the difficult task of breaking a mould of mind. These artists contacted the art of the western world with an interest in its content, their own miniature painting and illuminated manuscripts had always contained a grand idea, they were saturated with an art that emanated spiritual qualities, the astounding depth and colossal size was confined in small compass, they were always interested in subject matter. A study of their work brings home to us how many phases of the younger art of the western world must have seemed crude to them.

They all use water-color, not any other medium is included. And they use it with a skill that is entirely their own; while it

gives care to smallest detail, the effect is effortless. Gold and silver are often introduced, both in those works which frankly imitate the cubistic school and in those that adhere entirely to the oriental tradition. There is no third dimension in any of them; in reality they are modern miniatures of India.

"The Rain," by Nanda Lal Bose is a delightful example of the every day subject rather than the literary. The water-color flows freely in its achievement, the heads of the women have been arranged with aesthetic intention, the hurrying figures are full of action. In this as in all



THE PILGRIM
By Surendra Nath Kar

of the work of the group, subtlety of drawing and devotion to line give unending enjoyment.

"The Pilgrim," by Surendra Nath Kar, like most of the others, is subdued in color, the pilgrim in gray violet coat riding on a white mule over yellow tinted rocks, with yellow tinted cliffs, green gorge and dark waterfalls. Another larger painting entitled "Pilgrims to Kedar-nath" by V. S. Masojee, uses the figures to give color, but keeps them subservient to the landscape which, in cool gray tones, breathes of noble ideals as do those precious Chinese panels of the Ming Dynasty.

There are several other paintings devoted to the subject that savor of modern daily life, a landscape by Durga Shankar Bhattachary, and a study of pigeons by Ardhendu P. Banerji. "Curiosity" is one of five paintings by Devi Prosad Roy Chowdhury which shows obvious French influence, yet it is at the same time Japanese and thoroughly Oriental. His illustra-

tions for "Omar Khayam" show him at his best. Behind the ease and peace in the remarkable portrait of the grand old man are centuries of India's thoughts.

The group who have, very evidently, experimented with cubistic forms, both in black and white and in color are, Gogendra Nath Tagore, Gouri Devi, Vasanti Devi and Sarita Devi. In each of these works is felt the refinement, restraint and even the subtlety that is the essence of their culture.

PORTFOLIO CONTEST STIRS ART INTEREST OF CHILDREN

Awards were made last month to boys and girls of San Diego County who have been working for many months to make portfolio collections of colored reproductions of paintings by American artists to submit in a contest conducted by the art department of the San Diego Federation of Women's Clubs and the educational department of the Fine Arts Gallery of San Diego, in co-operation with the city and county art supervisors in the public schools.

The children of the rural districts far outstripped the city children in this competition, in the number of portfolios submitted and in the quality of the interest which perfected their work. Of 127 portfolios submitted, 79 came from the country schools.

No portfolio was eligible unless it had at least 50 prints, well mounted. Very few that were submitted had less than 100, many had 200, some had over 300, and one had 475 prints. The judging was based not so much upon numbers as upon discrimination in selecting real works of art and the realization of harmony in mounting them and making a portfolio to contain them. Many of the children had catalogued their collections, separating the illustrations from the works of pure art intention.

The awards were given to both individual and school competitions, with the result that 39 painting, drawings or block-prints now hang either in schools or homes to inspire further interest in art. Original works of art were given to the contest by artists of San Diego, and frames for them were purchased by many of the Federated Women's Clubs. A number of books of the lives of American artists were given as second prizes. On the occasion of the presentation of the prizes, at the Fine Arts Gallery of San Diego, many artists were present to be introduced to the children, teachers and parents.

Albert Herter, who recently completed murals for the Los Angeles Public Library and the new Warner Brothers theater in Hollywood, is now at his Santa Barbara studio working on some paintings for the Hotel St. Francis, San Francisco.

THE MONTH IN SOUTHERN CALIFORNIA

By Arthur Miller

THE major events of the season in southern California, so far as the galleries of dealers are concerned, would seem to be over. With June one may look for the first crop of those summer exhibitions that compete rather unequally with the drawing powers of ocean wave and mountain camp. Some excitement is anticipated from July 27th to August 20th in the Pacific Southwest Exposition at Long Beach which is erecting a Fine Arts Building and, under the directorship of Theodore B. Modra, inviting the works of artists from many places.

A large exhibition of paintings by Joseph Kleitsch, the result of three years of work in France, Germany, Spain and Italy, filled the Stendahl Galleries during May, fully justifying the faith many of us placed in this artist. The same freshness of response that caused him to find subjects without leaving his own porch in Laguna is evidenced in these European pictures. He did not—like many a softer head—spend all his time in Paris sitting at the feet of the fashionable declaimers of theories and come back burning to proselytize the ignorant West. He did give hours to the study of the masters in the museums and to working hard with his own vision and his own brushes. He listened politely in the cafés, profited by the example of countless painstaking artists, and strengthened and refined his already considerable talent. The result was an exhibition of fine paintings presenting the spirit of French and Spanish people, landscape and architecture, and, one is glad to know, the exhibition was successful in many places.

An important collection of Japanese prints was shown at Bullock's which included prints by Hiroshige, Sharaku, Kiyonaga, Harunobu, Shunsho, Shunso, Utamare, Yeishi, Yeisho, Hokusai and other masters. Hiroshige's "Monkey Bridge," several of the rare and uncanny line portraits of Sharaku, and a group of prints from Hokusai's Mount Fuji series were among the principal offerings.

The illustrations of a young girl in her early teens, Louise Oliver, a pupil of Donna Shuster at the Otis Art Institute, proved refreshing last month at the Junior Museum in Exposition Park. The Museum Patrons Association was so impressed by her talent that they provided a special scholarship to allow continuation of her studies at the school. Equally at home depicting events of chivalry or the happenings in her own neighborhood, this youngster has remarkable ability to carry out the most complicated

figure compositions in telling color and line.

Edouard Vysekál and his wife, Luvena Buchanan Vysekál, made a fine impression with a large showing of their paintings at the California Art Club. Many of their best known works were seen again,

"With Darkness and the Death-Hour Rounding It"

*Since I have seen the marble feet,
I will arise and go where beat
The dancing measures or, on the sand,
Welcome the coming and retreat
Of Ocean mocking stone-locked land.
I'll nurse to iridescent birth
Cocoons and eggs of dragon flies.
I'll mark all motion on the earth
And in the dear, unquiet skies,
Watching where their runnings meet;
Straight rain on river level-fleet.*

*Since I have pressed the pale, dumb mouth,
I love red lips that moisten drouth
With laughter, song and wine of ruddy flush.
I will throw sharp-pebbled words
At those who murder singing birds—
The death-dawn wakes no lark or thrush!
Precious the lowing of far cows;
Dogs barking at the bleating kids;
Suspicious whispering of boughs
And shrill, staccato katy-dids;
The noisy stream that coolly slips
Through noon's half-parted lazy lips.*

*Since I saw Death fling two apart,
Close to my darling I will stay,
And where he goes I, too, will go
To touch his sweet, warm flesh; to lay
My lips to his, to his, my heart;
To tell him everything I know—
Dear Love, I worship lovers so!
Spirit to spirit, face to face,
Lovers alone, rewinding space
Around the spool uncoiled too far,
Press point to point each separate star.*

SARA BARD FIELD.

enhanced by presentation as a group because one saw more clearly the consistent effort and sustained vision of the artists. Vysekál's singular powers of figure composition and his wife's gift for clear, unconventional portraiture and delicious satire made this the most important exhibit thus far staged at the club.

Two one-man shows by younger men, Leland Curtis at the Ainslie Galleries, and

Barse Miller in the new spacious rooms of the Newhouse Galleries, who have opened larger quarters near Westlake Park on West Seventh Street, revealed decided progress. The promise in the work of Leland Curtis is his courage in attacking big Sierra themes. He sees the power and beauty of these great rock formations, the drama of their snow-covered slopes, their thrusting crags against dark skies, and he paints them tirelessly. The results, as yet, are hard and sometimes monotonous. But the vision and the enthusiastic work are there. Barse Miller has much more training, is more alive to the function of color in painting, and is steadily adjusting himself to the California scene. He, too, begins to find inspiration in the mountains but approaches them differently to Curtis, suggesting the vast formations by composing with some of their elements. A single tree, a few tumbled rocks and the base of a cliff serve to convey the sense of grandeur. His work shows progress in a better fusion of color with his always striking patterns of dark and light.

Other exhibitions of interest were the Bookplate International and the delightful water colors of Jean Abel at the Los Angeles Museum, the flower paintings of Nell Walker Warner at the Wilshire Galleries, and the paintings of the late Julian Onderdonk of Texas at the Kievits Gallery in Pasadena.

SUMMER ART COURSES AT UNIVERSITY of CALIFORNIA

A number of courses in art have been announced for the summer session (July 2 to August 11) of the University of California, at Berkeley.

Vaclav Vytlačil of the Akademie Hoffman, Munich, Germany, will present a course on the history and appreciation of art and a course in design. Courses in landscape composition and painting in oil, water color or pastel will be given by Karl A. Bucher, lecturer in art at the Chicago Art Institute.

Members of the University of California faculty who will participate in instruction are Guest Wickson and Perham Nahl, who will offer courses in form and elementary composition and drawing from life.

There will also be work in decorative design by Mabel S. Webb, instructor in applied textile design at the Pratt Institute, Brooklyn, and a course in clothing construction and design by Helen W. Fancher of the University of California.

Foreign Influences in Chinese Art

By Ludwig M. H. Boisserée

EVERY art has, in every country, its typical expressions, its particular characteristics which distinguish it from the art of other countries. But we learn from the history of art how the art of one country has often influenced, for better or for worse, that of another country. This is true even of Chinese art, which has kept its character so pure and so free from outside influences.

After the British and German explorations by Stein and Lecoq into Khotan in the heart of Asia, the influence of Greek art on Chinese sculpture, often pointed out as a probability, was fully confirmed, and this influence has also manifested itself in Chinese painting.

Still other influences have been at work and, though their importance need not be overestimated, they also have given Chinese painting an interesting change of character.

Two artists who thus influenced Chinese painting are generally known as Li-Ma-Tou, who lived at the end of the Ming period (1600-1660), and Kang-Cheu-Ning, who lived during the time of the famous Ching emperor, Kang-He, who reigned from 1662 to 1723. These two artists were in reality Jesuit fathers of Italian birth and origin. Li-Ma-Tou was identical with father Matteo Ricci, and Kang-Cheu-Ning was none other than father Giuseppe di Castiglione, a descendant of Baldassare di Castiglione, one of the most famous early Italian writers.

Both of these Jesuit fathers, Ricci and di Castiglione, pursued and introduced European methods, which manifested themselves first in portrait painting. Henceforth, portrait painting in China lost its ancient tradition of rigid pose and gave way to something approaching a genre style of painting, with full-sized standing figures in less stately but more pleasing attitudes. These tall and slender women-forms, which by Europeans later were known as "lange liezen," became the charm of the day. In addition to the paintings on paper or silken scrolls, the new method was applied also to porcelain painting. In this latter field, European figures, apparently in European landscapes but in reality only painted in European fashion, became a characteristic in the art of the time.

During the various recent exhibitions of Chinese art in San Francisco, the writer of this article discovered one painting which proved to be attributed to di Castiglione, while two others clearly showed his influence. The first is a portrait of the famous Han beauty, Wong-Chou-Chun, court lady of the Emperor Yuen-Ti. Of the two others, one represents the Sung beauty and poetess, Su-Siao, attributed to the Ming artist, Yang-Yin, while the second represents another Han beauty, also a poetess, Zia-Ta-Cha, attributed to the Ching artist, Yu-Chi-Ting.

A beautiful vase of the early Kien-loong time also made its appearance, having been in the possession of a local

collector. This vase shows strongly the influence of the style and method of the two Jesuit fathers. It has four large fields of colorful family scenes on the main



Painting of two Chinese beauties, attributed to Giuseppe di Castiglione.

body, and on its neck eight different landscapes pictures in European fashion which in execution would do honor to any western artist, ancient or modern.

ART COLLECTION TO HONOR MEMORY OF MODESTO TEACHER

A permanent art collection in memory of the late Miss Grace Melton, who taught English in the schools of Modesto, California, for fourteen years, has been started by her former students and will be added to from year to year. The collection will be housed in the Modesto Junior College and is to be known as the Grace Melton Memorial Collection. The nucleus of it, purchased in San Francisco last month from a subscription fund of about \$400, includes etchings by Roi Partridge, Armin Hansen and J. W. Winkler, a water color by Stanley Wood and a pastel by Ray Boynton.

INTERNATIONAL COLLECTION OF WOOD ENGRAVINGS

The East West Gallery of Fine Arts, San Francisco, is showing until June 10th a large and very comprehensive collection of wood engravings belonging to the private collection of John H. Culley.

Mr. Culley, an Englishman, graduate of Oxford and most travelled art student and art lover, has built up a group of wood engravings which represent the work of today in this medium from more than twenty different countries.

The collection is exhibited as an educational feature of the Gallery and Mr. Culley will speak about the collection, and his personal association with the artists represented, on Tuesday and Thursday evenings, June 5th and 7th.

Some of the artists represented are: for France, Jean Marchand, Vlaminck, Paul-Emile Pissaro, Le Breton, Lhote, Dufy, Gauguin and others; for Great Britain, the two brothers Nash, Eric Gill, Gordon Craig and Barbara Greg. Joana Bassarab of Roumania is represented by interesting figure compositions. Among the more advanced artists whose work is being shown are Tamayo of Mexico, Max Thalman of Germany, whose abstractions are very powerful. The famous Greek, Galanis, is also included.

In connection with this showing it is interesting to note that most of the prints included in the collection have never been seen in an art gallery in San Francisco, and many of them have never been shown in the United States at all.

The personal interest of Mr. Culley in this medium has aroused the attention of many a young artist with whom he has come in contact during his stay in San Francisco and has proved most stimulating to them and to members of the art loving public.

CONFERENCE MOVES TO FORM SAN FRANCISCO ART LEAGUE

At a conference on art, attended by delegates from San Francisco clubs and organizations, held May 15 at the Beaux Arts Galerie, 116 Maiden Lane, a league of art for San Francisco was discussed and unanimously passed upon as being needed to awaken community interest in the furtherance of art in California.

A second conference will be held at the Beaux Arts Galerie on Thursday, June 14, at 3:45. At this meeting delegates who were present at the first meeting are asked to report back the decisions of their organizations on the matter of joining the league, and those clubs which were not represented at the first conference are requested to send two or more delegates to hear plans for the league discussed in further detail.

First prize for etching in the fifth annual exhibition of the Philadelphia Print Club went to Levon West, young New York etcher. Roi Partridge of California won an honorable mention for his etching, "Shuksan," which was recently awarded the gold medal at the Print Makers International Exhibition at Los Angeles.

HERE AND THERE

A luncheon meeting of the California Drawing and Art Teachers Association was held May 26 in Stephens Union on the campus of the University of California. The meeting was presided over by Hamilton A. Wolf, president of the association. Samuel J. Hume, recently appointed State Director of Vocational Activities in California, spoke on "Training for Leisure."

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A number of designs have already been entered in the Santa Barbara School of the Arts contest for a poster featuring the city of Santa Barbara. Anyone is eligible to enter the contest, which closes August 1. First prize is a choice of \$200 cash, or a \$150 scholarship in the school and \$100 cash. Second prize is a choice of \$100 cash, or a \$150 scholarship. Full details may be had from the Santa Barbara School of the Arts, 914 Santa Barbara St., Santa Barbara, Calif.

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An art gallery has been opened in the new Montecito Inn, Santa Barbara, under the direction of Mary J. Coulter, well known as an etcher and lecturer. The policy of the gallery will include informal talks on art topics in addition to its exhibitions. The opening exhibition included paintings, etchings, monotypes, block prints, antique furniture, rare books and documents, antique jewelry, textiles and pottery.

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As we go to press, it is announced that an exhibition of 28 paintings by Giovanni Troccoli will open June 6 at the California Palace of the Legion of Honor, San Francisco, and that a collection of paintings by Nicolai Fechin will be shown there starting June 15.

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"Pilgrimage," a tapestry decoration depicting the yearly event in Monterey and Carmel during the celebration of the founding of the missions, has been added to M. de Neale Morgan's exhibition at the Casa de Mañana, Berkeley, Calif.

UTAH HIGH SCHOOLS ADD TO THEIR COLLECTIONS

The committee of awards of the recent Seventh Annual Art Exhibition of the Springville High School, Springville, Utah, selected Frederick C. Frieske's "Breakfast Time" for the \$500 purchase prize and Birger Sandzen's "Moonrise in the Canyon" for the second purchase prize. These pictures are now in the high school's permanent collection. More than twenty sales were made from the exhibition during its stay in Springville.

The Girls' Society of the Ogden High School has just purchased for that school's permanent collection Carl Oscar Borg's "The Land of Mystic Shadows," a landscape in oils showing a portion of the Grand Canyon. This canvas was included in a number brought to Ogden by the Society from Springville at the close of the Springville High School exhibition.

ARTS AND CRAFTS SOCIETY OF PORTLAND IS ACTIVE

The Portland Arts and Crafts Society is carrying out an interesting spring schedule. A course in design has already been completed under Harry Wentz, instructor in the school of the Portland Art Association, and one of Oregon's foremost artists. Mrs. A. S. Frohman, whose needlework has attracted much attention, is now conducting a short course in peasant designs and stitches for embroidery.

Classes are held in the work shops of the Arts and Crafts Society a short distance from the city. Beautiful gardens and a complete library of books and magazines on art decoration are among the advantages of the place, which is generously offered by the president of the society, Mrs. Lee Hoffman.

An exhibition of craft work was recently sent from Portland to be shown in the gallery of the Seattle Fine Arts Society.

ANNUAL EXHIBITION OF THE PORTLAND ART SCHOOL

Individuality is the outstanding characteristic of the nineteenth annual exhibition of work by students in the school of the Portland Art Association. The exhibition opened May 19 at the Portland Art Museum and remains until June 2.

Technique of great perfection is evident in this year's showing, but fortunately skill in technique has not stifled originality. The paintings of the composition classes are particularly good. The painting classes in general have never before exhibited such fresh, clear work.

Wood block printing on textiles constitutes one of the most successful parts of the showing. The designs are good and the colors charming. They have been adapted to table covers, kerchiefs, bags and other articles of use and ornament.

Wood carving has been taught in the school for the first time this year. The largest piece is an over-mantel depicting a tree with horses, cows and various other farm animals excellently carved from models on the farm of the student, who plans to use the piece in the living room of her home.

Of first importance in the gallery where the work of the older students is shown is an entire wall of paintings, portraits and drawings by Dora Erickson, one of the ten art students from all over the United States to be awarded a scholarship this year by the Art Students League of New York.

—E. L. H.

An exhibition of water colors and drawings by contemporary French artists opens June 7 at the Portland Art Museum. The collection, which is from the De Hauke Galleries, New York, includes such names as Ingres, Seurat, Redon, Maillol, Morisot, Cross, Pissaro, Bourdelle, Signac, Guys, Cézanne, Laurencin, Utrillo, Marquet, Brissaud, Pajot, Pascin, Matisse, Mainssieux, Modigliani, De Segonzac and Dufy.

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In the Modern Style

(Continued from page 3)

supremacy in the commercial world, will take a chance on almost anything except art. Living in an atmosphere of artistic masquerade, he is frequently inclined to look upon efforts toward the creation of a logical and living style as something rather insane and vaguely Bolshevik.

When he wants to build himself a house he calls in an architect who produces him something, for better or for worse, and when it is entirely finished he calls in a decorator who disapproves of everything the architect has done and tries to twist around the brand new interior to his own point of view. Then he fills it up with anything that happens to come handy. Little chance for developing a style by this process.

Michel Angelo was architect, sculptor and painter, and a few other things as well, and in this he was no exception for his time. It is not easy to find a Michel Angelo today; but in Paris I have a French friend who is architect, decorator and furniture designer, one of those new men called "ensembliers"—and in his leisure time, which is scarce, he paints. I have been in a house which he built, and for which he designed the interior decorations, the wrought iron work, the drapes, the rugs, the furniture, and even the table services. He did not paint the mural decorations himself, but they were done by a well known artist who is a friend and in complete sympathy with his aims, and the gardens were done by a man who regularly does his landscape work. It is strictly modern, inside and out, and, whether you like it or not, here is a consistent essay in style, and a unity recalling the *grand siècle*.

A quarter of a century ago it was found that an automobile need not express itself in the form of buggy. Now there are men who actively realize that concrete and steel do not have to express themselves in forms of stone and wood, nor electric light in forms of gas, oil and tallow. Thanks to them, we are beginning to see a style which, for the first time in a hundred years, is an expression of its period.



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The Boynton Frescoes at Mills College

(Continued from page 4)

a direct follower of anyone, true to his own national traditions and his artistic conceptions, this American painter has given to California, as one of his fellow artists puts it, "something that belongs to us." It belongs to California, to the United States, this work, in the sense that the artist, a pure American product, a son of a Middle West farmer, has not gone out of his own self to seek an art expression. Whatever sameness may be found in the language of design he uses to that of the artists of Europe who have gone on before him is not the result of an assimilated influence but rather of a certain kinship of race that will take centuries to wear off.

The complete work includes six large panels and eight small ones on the south and north walls. A large screen painted in tempera and which will be placed before the organ is the only decoration which has not been painted directly on the wall. Yet it has been done according to the methods in favor among the Italian masters. The painting ground was prepared by fastening the canvas on the eight wooden panels which compose the complete screen. The canvas was glued to the surface and then covered with several coatings of a mixture of chalk and gypsum called "gesso." This surface was then scraped and rubbed with sandpaper to obtain a grain polished and smooth. The design magnifies that of "The Gold River," an oil painting by Boynton which is owned by the De Young Memorial museum in San Francisco.

And this is another interesting feature of these frescoes—the manner in which the artist has borrowed from his own pastels and easel paintings some figures and some designs which, transferred to the wall, adapted to a new medium, have become monumental. His well known figure of Persephone standing by the stump of a tree is reborn in the panel which interprets the joyous theme of "Love Renewing Life." "Sleeping Endymion," an oil which is at the California Palace of the Legion of Honor, has given him two beautiful figures for his panel, "Despair and Resignation."

In his panel, "Memory Recalling the Dead," we find all the elements of an existing landscape. The artist has here been directly inspired by the region of the Big Sur but, avoiding realism, he has composed an abstract design while not allowing himself any disfiguration of the general truth of the actual source of his inspiration. The only imaginary landscape is that of the River Styx in the

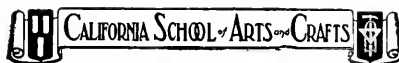
center panel of the north wall, to me the most impressive of the whole group, the most simple and the most satisfying. It is meant to express the idea of Death. The two male figures in this painting are nude, as are nearly all the figures in the large panels, and their very nakedness is noble and has dignity.

To Mills College, which made it possible for Ray Boynton to contribute this creative work, goes the credit of taking the lead in what may be the forerunner of a great revival of fresco painting.

The Los Angeles quarters of the Newhouse Galleries have been moved from 2717 West Seventh Street to 2509 West Seventh Street. Dalzell Hatfield is director of the Los Angeles branch of the firm, which maintains galleries in New York, Chicago and St. Louis.

* * *

Courvoisier's framing and gilding shop, long established at 6 Hardie Place, San Francisco, announces its removal to a new location at 474 Post Street. The old quarters at Hardie Place will be retained as work rooms only.



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OAKLAND NO-JURY EXHIBIT

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The opening date of the Oakland Art League's no-jury exhibition of paintings, originally announced for June 10, has been changed to June 17, and the exhibition will continue until July 17.

The exhibition will be held at the Oakland Art Gallery, in the Municipal Auditorium. Entries must reach the gallery before June 13, all charges prepaid. A fee of \$3 will be charged each exhibitor who is not a member of the Oakland Art League. A active (artist) membership in the league is \$3 a year, those who wish to join may save the exhibition fee by sending in their applications for membership, accompanied by payment of the first year's dues.

The league is reserving the right to refuse any work which would, in its judgment, be possible cause for police interference. Not more than two paintings may be submitted by any one exhibitor. One of these the league guarantees to hang, and the second will be hung if space permits. No canvases larger than 40 by 50 inches will be accepted. A commission of 15 per cent will be charged on all works sold.

For the convenience of San Francisco and Berkeley exhibitors, paintings may be left at the California School of Fine Arts, Chestnut and Jones Streets, San Francisco, or at Swasey's, 2291 Shattuck Avenue, Berkeley, on June 11 only.

Entry cards are essential, and may be had on application to the Oakland Art League, Municipal Auditorium, Oakland, Calif.

NATIONAL GALLERY OF ART

SEEKS MALBONE MINIATURES

The National Gallery of Art at Washington, D. C., is seeking to discover unlisted paintings of America's most distinguished miniature painter, Edward Greene Malbone (1777-1807). Some 150 of Malbone's works are known at present. While he was active only for the short space of twelve years, yet he was constantly employed and must have painted from three hundred to five hundred pictures during that time.

The National Gallery, which is administered by the Smithsonian Institution, plans to hold an exhibition of Malbone's miniatures and other works of art in the coming fall or winter. It is hoped that owners of Malbone's works will communicate with the Gallery so that the record of his paintings may be made as complete as possible.

M. De Neale Morgan is conducting summer classes in drawing and painting during June, July and August at her studio on Lincoln Street, Carmel, California.

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FASHION ART SCHOOL ADDS

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The Fashion Art School, Scottish Rite Temple, San Francisco, in announcing its summer classes, which start June 18th, states that its department of commercial art will hereafter be in charge of Herbert von Ridelstein, and that he will be assisted by his wife, Maria von Ridelstein.

The colorful and spirited mural decorations for the new Biltmore Hotel at Santa Barbara were painted by von Ridelstein. A number of them were reproduced in the May issue of "The Architect and Engineer" accompanied by an article from which we quote the following paragraph:

"Mr. von Ridelstein has enjoyed study and artistic experience in Europe, Asia and South America. His versatility is attested by an output ranging through black and white illustration, tempera painting, posters, realistic paintings in oil, and decorative compositions. He has received medals and prizes at exhibitions in Europe and Japan, and has executed murals in Santiago, Chile."

The Fashion Art School was established eight years ago. Its director is Miss Anna A. Gallagher, a former student of the Art Students League, New York, and of the Pratt Institute, Brooklyn.

Mrs. Fred Gray Ruthrauff formerly of Berkeley, Calif., is in charge of the art gallery of the new Hotel Bigelow at Ogden, Utah. Her husband, an amateur painter, is president of the Utah Art Commission.

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RUDOLPH SCHAEFFER SCHOOL ANNOUNCES SUMMER CLASSES

The summer classes of the Rudolph Schaeffer School of Rhythmo-Chromatic Design, San Francisco, will be held July 5 to August 11 in a colorful new workshop and studio at 136 St. Anne Street, overlooking St. Mary's Park at the edge of Chinatown. Courses are offered in design, color, stagecraft, costume, interior decoration and window display.

The courses in design, color and interior decoration will be given by Rudolph Schaeffer. The course in stagecraft will be given by Rose Bogdanoff, instructor in costume design at Yale University, and formerly art director of the Greek Theatre and Wheeler Hall productions at the University of California. The course in window display will be given by Fritz von Schmidt, who has been display manager in some of the larger stores in this country, following a training in France and Germany.

MARIN ARTISTS EXHIBITION JUNE 1 TO 10 AT MILL VALLEY

An informal reception on Friday evening, June 1, will mark the opening of the second annual exhibition of paintings, prints and applied arts by the Marin Artists Association, at the Mill Valley Outdoor Art Club, Marin County, California. A talk on "Art Development in Marin County will be given by the Rev. Charles Christensen, friend of the Marin artists.

Among those whose pictures will be seen are McLeod Batten, Archibald Burns, Mary E. Call, Emile Jean Crapuchettes, Edward W. de la Laing, Tilden Dakin, Maurice del Mue, Amy D. Flemming, Kathryn Harker, Ethelwynne Morris, William Rauschnabel, Clyde Scott, James West and Phyllis Winterblom.

The exhibition will be open daily from 2 to 5 and 7 to 9, and on Sundays from 2:30 to 6:30. It will continue until June 10.

ANNE BREMER MEMORIAL FUND

In memory of her husband, a gift of \$2,500 was recently made by Mrs. Sigmund Stern to the Anne Bremer Memorial Fund of the California School of Fine Arts, San Francisco. This fund, started several years ago by Albert M. Bender, now totals about \$27,000 and is used to provide scholarships for students in the school. There are two scholarships of \$500 each, three of \$200 each, and a revolving fund of \$500.

Charles Gassion, designer of French interiors, San Francisco, announces his connection with Jules Suppo, wood carver and furniture designer, of the same city.

AN ANALYTICAL OUTLINE FOR THE STUDY OF ART

Mrs. Rose V. S. Berry, lecturer and writer on art, associate editor of "Art and Archaeology" and chairman of the art division of the General Federation of Women's Clubs, is the originator of an interesting feature in "Scribner's Magazine" which is of value to art students and to anyone who wishes to be informed comprehensively on American art.

Every month in "The Club Corner" of the magazine there appears a series of questions and answers on American artists, presented with a view to gradually building a better understanding of contemporary art in America.

In response to a large number of requests, Scribner's has decided to present the complete material compiled by Mrs. Berry in the form of a pamphlet. This will constitute a most valuable analytical outline for the study of art and will help the layman to follow the development of art in the United States and grasp its general tendencies.

The author of these notes is at present residing in Berkeley and is acting as lecturer at Mills College, California.

NOTES ON RECENT BOOKS

"Nicolas Roerich": (Editions de la Revue du Vrai et du Beau, 1 Boulevard Henri IV, Paris.) Just off the press is this, another book on Nicolas Roerich, painter and explorer, who is at present on his way back to the United States after a most eventful exploration through Thibet. The book includes sixteen full-page reproductions and the translation from English into French of the lecture delivered by Roerich at the University of California on September 19th, 1921. It includes also his traveling notes on his former expedition to Thibet, the Himalayas and Mongolia.

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Carmel: The Seven Arts, Slevin's.

Los Angeles: Schwabacher-Frey Co.

Hollywood: Hollywood Book Store.

Oakland: Holmes Book Co.

Pasadena: Maryland Hotel.

San Diego: Fine Arts Gallery of San Diego.

San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Downtown Circulating Library, Paul Elder's, The Emporium, French Book Store, Little Pierre Library, Modern Gallery Library, Rabjohn's, Schwabacher-Frey Co., Tunnel Library.

Santa Barbara: Martinsen Library.

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THE CALENDAR

FOR JUNE

Note—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication. Data for the July issue should reach us by the 25th of June.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Paintings by Utah artists. Colored block prints by Blanche Lazzell.

Casa de Mañana—Until June 9, paintings by M. de Neale Morgan. June 10 to 30, paintings by Doris Stevens.

CARMEL

Carmel Art Association—June exhibition of works by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

HOLLYWOOD

Brick Row Gallery—First annual international black-and-white exhibition.

Kanast Art Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and lithographs.

Southby Art Galleries—Paintings by American and European artists.

LAGUNA BEACH

Laguna Beach Art Gallery—June exhibit.

LOS ANGELES

Ainslie Galleries, Barker Bros.—Paintings by Dana Bartlett.

Dana Bartlett Studio—Small sketches and paintings by western artists.

Biltmore Salon—Paintings by American artists.

California Art Club—June exhibit.

Friday Morning Club—Architectural drawings by Los Angeles architects. Miniatures by Martha Wheeler Baxter.

Los Angeles Museum, Exposition Park—Water colors by Loren Burton, Margery Ryerson and Anna Goldthwaite. Drawings by Jean Abel. Preston Harrison and Minthe collections.

Newhouse Galleries—Recent paintings by Barse Miller.

Stendahl Galleries—Paintings by Arthur Hill Gilbert and Irish interiors by Power O'Malley.

Taylor Galleries—Etchings by Frank W. Benson and Troy Kinney.

Wiltshire Galleries—Eastern and California landscapes in oil by Geoffrey Holt.

MILL VALLEY

Mill Valley Outdoor Art Club—June 1 to 10, exhibition of paintings, prints and applied arts by the Marin Art Association.

OAKLAND

Mills College Art Gallery—Starting June 3, exhibition of work by students of the art department of Mills College.

Oakland Art Gallery, Municipal Auditorium—Through June 13, paintings and wood carvings by Peter Krasnow. June 17 to July 17, no-jury exhibition, under auspices of Oakland Art League.

PALO ALTO

Palo Alto Art Club—Starting June 15, in Palo Alto Public Library, exhibition of designs and accessories.

Stanford Art Gallery—Paintings by members of the Carmel Art Association.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievitz Galleries, Flintridge and Vista del Arroyo Hotels—Paintings by the late Julian Onderdonk.

Grace Nicholson Galleries—Exhibits of rare Oriental art.

Pasadena Public Library—The R. V. Sowers collection of English posters.

SAN DIEGO

Fine Arts Gallery, Balboa Park—Opening June 1, Third Annual Southern California Art Exhibition.

SAN FRANCISCO

Beaux Arts Galerie—Through June 8, water colors, pastels and drawings by Ray Boynton. June 11 to 15, paintings

and drawings by artist members of the Club Beaux Arts (to be drawn for June 12 by patron members). June 18 to 30, group show by artist members.

California Palace of the Legion of Honor—June 1 to 15, paintings by Henrietta Shore. June 1 to 30, rare Persian art loaned by Dr. Ali-Kuli Khan. June 15 to 30, paintings by Nicolai Fechin and Giovanni Troccoli. Red chalk drawings by Arturo Dazzi. Modern American and European paintings.

De Young Memorial Museum—Permanent collections of painting and sculpture by American and European artists.

East West Gallery of Fine Arts—John H. Culley loan collection of contemporary wood engravings—an international representation. Eighteenth century colored French engravings. June 16 to 30, modern Chinese finger paintings by Kwi Dun.

Paul Elder Gallery—To June 9, wood block prints by Rockwell Kent. June 11 to 30, old maps of the 16th, 17th and 18th centuries. July 2 to 28, lithographs, wood blocks and etchings by C. A. Seward.

Persian Art Centre—Rare Persian miniatures, tiles, rugs and textiles from the collection of Dr. Ali-Kuli Khan.

Augustus Pollack Gallery—Chinese paintings and ceramics.

Swedish Applied Arts—Hand-woven textiles. Glassware, pewter and pottery.

Vickery, Atkins & Torrey—Through June 23, prints by Hiroshige.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

Worden Gallery—Until June 10, etchings by Anton Schutz and others.

SANTA BARBARA

Art League of Santa Barbara—Until June 2, paintings by Nicolai Fechin. June 1 to 16, oil landscapes by Gerald Cassidy.

OREGON

PORTLAND

Portland Art Museum—Starting June 7, water colors and drawings by French artists, from the De Hauke Galleries, New York.

Fashion Art School

Scottish Rite Temple, San Francisco

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UTAH

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Hotel Bigelow Gallery—To June 12, paintings by California artists.

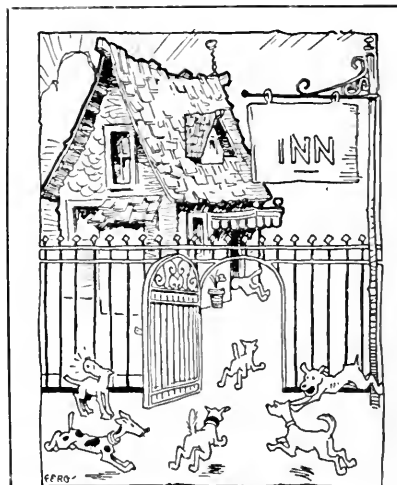
SALT LAKE CITY

Newhouse Hotel Gallery—To June 30, paintings by group of Utah artists.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—Paintings by Jessie Arms Botke and Cornelis Botke.



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THE ARGUS

A Journal of Art

PUBLISHED MONTHLY IN SAN FRANCISCO

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WOODBLOCK PRINTS AND THEIR MAKERS

By John H. Culley

WOODBLOCKS were the earliest medium used for the commemorating or sublimating of thought. At Babylon and Thebes, woodblocks have been found which were used for the stamping of bricks. The earliest Chinese and Indian woodblocks, of about the ninth century, were probably used for painting cloth.

Not until the fifteenth century were woodblocks prevalent in Europe. During and following that period they became widely used. Among historians of the subject there has arisen a lively dispute as to whether woodblocks owed their first popularity to their use in making pictures of the saints for the faithful, or in stamping playing cards for the profane.

In late Renaissance days Durer and Holbein, and others, used the woodblocks as a means of reproducing their pen and ink drawings, and genuine prints of theirs are to-day of great value. But let the collector beware of the almost indistinguishable counterfeits which flood the market.

Durer's pictures are largely literary in character, and generally lack pictorial significance. Holbein's are of a much finer esthetic quality. The art grew more and more elaborated, and less and less vital, up to the end of the eighteenth century, when there appeared upon the scene an engraver who was to bring about in woodblock work a revolution that has no counterpart in any other branch of the fine arts.

Here it will be necessary, for a proper understanding of the subject, to consider

the practice and principle of woodcutting previous to Bewick's time. Thomas Bewick it was who wrought the revolution to which I refer. Before his time, an artist made a pen drawing in the usual way,

says Paul Nash, is so autobiographical. Every conceivable effect in black and white can be secured, and this not by chemical doctoring or other extraneous means, as in some mediums, but by actual manipulation of the artist.

The modern artist's wood engraving is indeed "the work of his hands." Bewick used hard wood, and he cut across the grain. On such a surface a line can be engraved of any fineness, and in any direction. As the older men had started with the idea of making a black line against a white ground, he conceived of his block as a black mass on which to work in white line. Instead of defining his objects by black contours, he indicated them by planes—black or white planes, or planes composed of black and white lines, in the manner of modern painting. Thus came into existence the modern white-line wood engraving, a splendid example of which is seen in the "Europa" of the Eng-

lish artist, Barbara Greg, reproduced on this page.

But although Bewick demonstrated the creative use of the woodblock, the century following him was, perhaps, the most uncreative in the history of the art. The woodblock was, to be sure, used very extensively, but in a purely reproductive way, for such purposes as book illustration and reproduction of paintings. There arose a school of professional wood engravers who received a training of five years. An entire year would be devoted to learning the use of a single tool. These craftsmen grew enormously expert, and were able

(Continued on page 10)



EUROPA

Wood engraving

BARBARA GREG

and this drawing was then turned over to the professional woodcutter. His business was faithfully to follow the design of the drawing. Cutting away (on soft wood, cut with the grain) the vacant spaces on each side of the lines of the drawing, he left the lines themselves in relief. When printed, the impression was an exact replica of the original drawing. Neither more nor less. It had no glyptic quality; it was merely a means of multiplying a pen drawing facsimile.

In Bewick's hands, the woodcut or engraving became a creative work of art in which artist and craftsman are welded in one. No other art that is also a craft,

THE ARGUS

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Vacation

Partly on account of the general slackening of art activities that comes with midsummer, and partly because we feel the need of a little rest (after fifteen months of unremitting effort to build up "The Argus"), we have decided to follow the wise example of those about us and take a brief vacation.

Accordingly, we have designated this as the July-August issue of the magazine, and the same policy in this matter will be carried out each year. The breathing-spell which this arrangement allows us will facilitate improvements planned for "The Argus" during the coming months.

Our next issue will appear on September first. That number, and those immediately following it, will include articles by Ray Boynton, Hazel Boyer Braun, Harold English, Franz Geritz, Clifford Gessler, Peter Krasnow, Arthur Millier, Howard Putzel, Ralph Stackpole, Sonia Wolfson and others, some of them already well known to our readers, and others making their first appearance in our columns.

We wish at this time to express a heartfelt word of thanks and appreciation to all those whose splendid co-operation has helped to bring "The Argus" to this point, and to assure them that the good work will continue. —"The Argus."

Hauck M. Luquiens, a Honolulu artist, is preparing an illustrated booklet on copper plate printing to be published shortly by the Honolulu Academy of Fine Arts. It will be the first publication issued by the academy. The foreword for the booklet was written by Dr. C. Montague Cooke, Jr., who has collected prints for many years and who recently presented his collection to the academy.

"It takes an endless amount of tradition to make even a little taste."

—Henry James.

AWARDS IN ANNUAL SOUTHERN CALIFORNIA SHOW, SAN DIEGO

Reginald Poland, director of the Fine Arts Gallery of San Diego, announces that a jury, of which Alson S. Clark was chairman, awarded five prizes and five honorable mentions in the Third Annual Southern California Artists' Exhibition, now on view in the Fine Arts Gallery of San Diego. The show includes 200 oil paintings, water colors, pastels, prints, drawings, miniatures and sculptures.

The \$500 P. F. O'Rourke Purchase Prize for the most valuable contribution to the artistic success of the exhibition went to Paul Lauritz, of Los Angeles, for his oil painting, "Sierra Peaks."

The G. Aubrey Davidson prize of \$100 for the most important example, after the purchase prize, went to Clarence K. Hinkle, of Laguna Beach, for his landscape, "Coast Line, Laguna."

The \$50 special prize for the best example in water color, pastel, miniature, print and drawing was given to Mrs. Ruth Peabody of Laguna Beach for her water color, "The Pet Cockerel."

The Philip and Theodore Gildred \$50 prize, to the most important example submitted by an Art Guild member, went to Mrs. Elanor Colburn, of Laguna Beach, for her post-impressionistic painting, "Primitive Mother."

An additional money prize was recommended and authorized for the bas-relief, "The Face of Christ," by Humberto Pedretti, of Hollywood.

Honorable mentions were given to John Hubbard Rich for "Rosita," and to Anni Baldaugh, for "Muriell," both decorative portraits, by Hollywood artists.

Art Guild honorable mentions went to Hope M. Bryson, for her double portrait, "The Book," and to Elizabeth E. Sherman, for "New Mexican Grandmother," both oil paintings by San Diego artists.

Finally, the jury decided that "Jewels of Nature," a decorative panel of peacocks, by Karl Yens, of Laguna Beach, also deserved honorable mention in the field of water-color.

It may be of interest to note that but a single one of the winners of these awards received any appreciable number of votes in the public balloting.

The show will continue through the month of August. It includes the work of southern California artists within a radius of 225 miles of San Diego.

ARTIFICIAL DAYLIGHT

The color filter system will be used to give the effect of daylight on the paintings to be shown in the Palace of Fine Arts at the Pacific Southwest Exposition to be held at Long Beach July 27 to September 3.

Examples of the new system which have attracted the attention of Californians are installed in the Samarkand Hotel, Santa Barbara, and in the new Pythian Temple at Long Beach. Otto H. Khan uses the same system in illuminating his art gallery in New York.

WITH OUR CONTRIBUTORS

John H. Culley, of London and San Francisco, is an English scholar who, upon his retirement after twenty years of cattle ranching in New Mexico, became interested in woodcuts. His collection of these, one of the finest in existence, was on display recently in San Francisco at the East West Gallery of Fine Arts.

Edward Weston, of Los Angeles, is one of those who are creating photographs of such distinction as to make it a cause for debate whether the interrogation point following the title of his article really belongs there.

Roi Partridge, whose etchings have placed him in the front rank of the world's best in this medium, is head of the art department of Mills College, California.

George Bell Dyer, whose "Heretic" was the winner in a recent poetry contest of the San Francisco Women's City Club, is a Yale graduate, twenty-five years old, whose home is at Calistoga, California.

Alexander Kaun, Professor of Slavic Languages at the University of California; Florence Wieben Lehre, assistant director of the Oakland Art Gallery and art critic of the "Oakland Tribune," and Arthur Millier, art critic of the "Los Angeles Times," are well known to our readers through previous contributions to "The Argus."

SOUTHERN CALIFORNIA ART DEALERS ORGANIZE

A group of art dealers who met at a dinner held last month at the California Art Club, Los Angeles, formed an organization which will be known as the Southern California Art Dealers' Association. It will be patterned somewhat on the lines of the Association of American Dealers in Paintings, of New York.

The principal "planks" of the association will be: a code of ethics which members must live up to on pain of suspension; a united effort to encourage people to have works of art in their homes; protective education aimed to lessen the sale of "faked" pictures, and a service that will insure the proper authentication of genuine works of art.

Dalzell Hatfield, director of the Los Angeles establishment of the Newhouse Galleries, was elected president; Earl Stendahl of the Stendahl Galleries, vice-president, and Dana Bartlett of the Bartlett Galleries, secretary-treasurer.

Charter members of the association include, besides the officers, Frank Ainslie, director of the Los Angeles establishment of the Ainslie Galleries; Ross Jackson of the Wilshire Galleries; Charles O. Middleton of the Biltmore Salon and Jules Kievits of the Kievits Galleries, Pasadena.

Committees were appointed to submit a constitution and code of ethics, and to outline the association's policies.

A six weeks' exhibition of paintings by New Mexico artists opened June 25 in the First National Bank Building at Las Vegas. The exhibition is sponsored by the Las Vegas Art League, of which Raymond T. Roche is president.

PHOTOGRAPHY—AN EIGHTH ART?

By Edward Weston

"A FEELING for things in themselves is much more important than a sense of the pictorial," said no less an artist than Vincent Van Gogh.

Photographers the world over take notice! This great painter could have been writing for the majority of photographers, those, I mean, who are trying to express themselves through photography. If any medium is capable of rendering "things in themselves," it is photography. If any medium is misunderstood and abused, it is photography.

In the foreword to the catalogue of a recent Salon of Pictorial Photography I read, "... photography... a facile medium of artistic expression." A facile medium of artistic expression! Could any statement be more indicative of the weak approach to a medium of great potentialities? And the prints exhibited in this salon revealed, in truth, a very facile attitude. Sometimes they were clever; often they showed technical skill in imitating paintings; seldom were they profound.

For contrast, read an important painter's estimate of photography:

"In these photographs, the texture, the physical quality of things is rendered with the utmost exactness: the rough is rough, the smooth is smooth, flesh is alive, stone is hard. The things have a definite proportion and weight, and are placed at a clearly defined distance, one from the other. In a word, the beauty which these photographs possess is Photographic Beauty." These words were set down by Alfaro Siqueiros of Mexico in 1925.

The great manufacturers have made photography so simple that I can teach a child of ten to mechanically develop and print within a week's time. But that does not mean the ability to convey one's feelings so forcefully to another that they are likewise moved. To see the image on the ground glass as the finished print, and to carry that image through all stages to an important conclusion, is an ability achieved only after years of perseverance in acquiring the technique.

As to one's mental attitude, it must be quite the same as that of the worker in any other medium. One does not make of photography a holiday hobby and at the same time create in that medium. More than twenty years ago my father

sent me a little kodak. My future was prefixed then, but only within the last few years have I been able to approach my problem with technical and mental surety.

Many fall by the wayside; others are content to dabble and indulge in mutual back-scratching; a few succeed in overcoming the difficulties, breaking through the mechanical barriers which might seem to exclude the camera as a means of personal expression.

In view of the difficulties to overcome, the use of photography for any purpose other than commercial records can be justified only if it has advantages not to be had in any other medium.

And here the photographer who inter-

And since it has the vitality of a new expression, without traditions or conventions, the freshness of an experimental epoch, the strength of pioneering, photography has a significant status in the life of today.

WOMEN ARTISTS EXHIBIT AT SANTA BARBARA ART LEAGUE

The exhibition by women artists of the Art League of Santa Barbara, held last month at the headquarters of the organization, included work by five members.

There was nothing especially notable in the exhibition, and there was nothing decidedly pot-boiler style. The general tone of the showing was one of refinement, culture and good taste. None of these

painters is trying to go beyond what she can grasp, and this is a form of good taste as well as an insurance against absolute failure. Lyla Marshall Harcoff, was represented by two very interesting canvases, "The Dark Flower" and "The Mystics." "The Dark Flower," a portrait composition of a woman, was the most striking painting of the exhibition. The eyes of the woman have a strange fascination made up of mysticism and sorrow. The colors of this picture are kept in soft tones of greyish blue, rose lilac and shades of green and brown. "The Mystics" is very reminiscent of Nicholas Roerich's work. Two figures are seen bowing before a shrine which looks like a hut.

A freely handled sketch with a great deal of truth and vigor was contributed by Eunice C. MacLennan. "The Faithful Domestic" is the title of the picture. It is done in broad, easy strokes and the colors are firm and rich.

"Early Morning, Lake Louise," by Lilia Tuckerman, was the most complete painting of the exhibit.

"Millicent," the portrait of a little girl, by Ella Snowden Valk, if the artist had worked on her background and other details of her picture as she did on the face of the young sitter, would have been a completely beautiful and most satisfying painting of this style.

"The Silver Teapot" and "Across the Mesa," by Sara Kolb Danner, were thinner and more amateurish than anything shown in the same room.

—J. B. S.



SHELLS

Photograph

EDWARD WESTON

feres with the purity of photography by manipulating his negative or print flounders and fails. He is blind to the beauty in an honest photograph—he must be an artist—and he produces arty results.

The lens reveals more than the eye sees. Then why not use this potentiality to advantage? To be sure, it is a dangerous power, and the tyro or weakling becomes confused, hiding his inability in a blur. The most delicate textures, the most evanescent forms, can be rendered by photography in an unbroken continuity impossible to the human hand. Fleeting expressions, salient gestures, passing phenomena can be captured forever.

I will even say—and not in defense—that it is immaterial whether or no these advantages have anything to do with art. Certainly they give photography undeniable value.

THE ART AND CRAFT OF ETCHING

By Roi Partridge

OF all the methods by which objects of art are produced, no one of them appears to interest the public more than etching, that strangest of all ways of making prints. Curiosity on this subject never seems to be satisfied, and many are the questions asked of all etchers by those who wish to learn.

Etchings are made in curious and interesting ways, in which the virtues of the craftsman are mingled with the intuition and sensitivity of the artist. The perseverance and exactness of the artisan are added to the excitement and impatience of the trained draftsman or painter.

The etcher dips into chemistry, and masters a method of printing which, for range of effect, has no equal, and for permanence no superior. He becomes a kind of coppersmith. With strong acid he "bites" his copper plates, as they say in the jargon of the craft. He becomes a judge and lover of the finest hand-made paper. Above all, he becomes—if he is a true master of his craft—a wizard in the use of line. That is, he trains himself to translate all nature into the most amazingly intricate and personal and expressive combinations of line. Whether it be the massive, geometric quality of architecture, with its flat surfaces and tricky perspectives, or the feathery delicacy of a eucalyptus tree against a sunset sky, or the soft curves of a young girl's face, the etcher of today commonly makes use of but one means of expression, and that is line. To be sure, there are aquatint and mezzotint, which are both varieties of his art, but not so widely used. Etchings in line remain the most usual and, to my notion, the most beautiful examples of this fascinating craft.

Etching is, to some degree, at once an art, a craft and a science. It is a means of multiplying autographic, original works of art. It is an outstanding contradiction of the old saying that you cannot have your cake and eat it, too. That is exactly what an etcher does. He can make fifty etchings, or prints, of the same subject, all signed, all equally originals, and each one a work of art.

Every etching is autobiographical. Every etching is charged with the character of the individual who made it. Dull men

make dull etchings. Pretty girls make pretty etchings. No man, as an artist, can be greater than himself.

Etching is an art because it is a stylistic means of self-expression. It is a craft because the etcher works with tools upon the metal, and because he is a printer. It is, to a small degree, a science because chemistry is used, and because the etcher

the potter, the cabinet-maker, the wood-carver, the carver of ivory and jade, the metal-worker, the fine bookbinder, the maker of stained glass windows, and such other craftsmen as you may call to mind. To this group of workers who, with inadequate reward, establish and maintain our esthetic standards, partly belongs the etcher, since he is both craftsman and artist.

The most individual, the most subtle, the most diversified type of print today is made by the etcher, and a print is a kind of craftwork. It is a long range from the cloudy and dramatic prints of Brangwyn to the clear clean-cut delicacy of those of our own outstanding etcher, John Winkler; but both are printed on the same kind of paper, with the same kind of press, and with the same kind of ink.

Etchings are made today in practically the same way they were made in the time of Rembrandt, some three hundred years ago; and, Rembrandt alone excepted, we have just as cunning craftsmen in this art today as there have ever been. Rembrandt set the standard of the finest etching, and most etchers remain more or less true to the ideals

which he established. This is not to say that the art will not lend itself to the experiment of the modernist. The preoccupation with form which characterizes the effort of the modernist in art may be as readily expressed in etching as in painting. But the modernist will have to bite his plate and print it in much the same way that Rembrandt did, and he will have hard work replacing the Dutch master by the brilliance of his modern performance.

The etcher draws, not on paper, which is subject to mould and other destructive influences, but on more or less eternal metal. This idea grips the mind of the layman and is perhaps responsible for the belief—the misconception held by nearly everyone—that each line drawn upon the metal is ineradicable. As the poet puts it:

*"The moving Finger writes, and having writ,
Moves on, nor all your piety or wit
Shall lure it back to cancel half a line."*

A noble thought, and nobly expressed, but when it comes to etchings, not quite true. For if a certain part of a plate be poorly drawn, the etcher can cancel it by scraping it out, repolishing the plate with



UP NORTH

From an etching

ROI PARTRIDGE

has to be more exact in his methods than the painter.

In contradistinction to the methods current today, an etching is conceived and completed practically in its entirety by one individual. I think this is one of the reasons for the value and popularity of this craft. Though we are not always conscious of it, we have a reverence for hand work. For the finest clothes, a man gets some tweed made by hand and has it made up by hand by a tailor who gives it individual thought. When he buys the finest rugs available for his home, they are from the hand looms of Turkestan; and if they are for his cabin in the Sierra, they will be the geometrically patterned work of a Navajo squaw.

The Fordized product is inevitably inferior. For excellence and beauty one must turn to the craftsman—to the man who carries a job from its conception to its completion with his own hands and heart and head. On one side you have that modern debasement, the piece-worker; on the other you have the craftsman with his cunningly made product of lasting worth and beauty. To the weaver of rugs and the Navajo silversmith, add

snake-stone and charcoal, and re-etching that part, thus perhaps turning failure into success.

The application of etching to the making of pictures dates from about the year 1500, although it had been used before that in the decoration of metal. Some authorities attribute to the jeweler's craft the origin of the art of engraving. Designs were, from the earliest times, engraved on precious metal for decorative purposes. This was done in the thirteenth century much the same as it is done today, when we see every jeweler's window filled with engraved platinum.

It took no great inventive power to discover that, by filling these engraved lines with a mixture of lamp-black and oil, placing a piece of paper thereon and rubbing the back of this paper with a hard instrument, the design would be transferred to the paper, and thus might be preserved for future repetition. And it was no vast step from this to the discovery of how to speed the process of engraving the lines by making use of the natural habit of some acids to corrode certain metals, although a knowledge of the nature of these acids, even a knowledge of their existence, may have been rare in those days. A man was an alchemist, a sort of magician, who understood them. Perhaps the term should likewise be applied even today, for certainly a man who transmutes a bit of metal into a work of art by means of a cupful of acid should properly be termed an alchemist, a magician.

Another explanation of the art of etching is that it is the outgrowth, not of the soft and delicate arts of peace, such as the jewelers pursued, but of the more vigorous craft of the armorers. It was the custom of the armorers, as one learns upon visiting the museums, to decorate their product with designs etched in, much as we etch our drawings today. Here again, to fill these lines with ink and rub this off on a paper, was but a simple progression. To make a flat plate and etch a drawing upon it for the especial purpose of making these rubbings to circulate or sell was an inevitable outcome in a time when the only way to secure pictures was by drawing them. One could not then press a button on a black box and have the result printed at a corner drug store.

It is interesting that some of the earliest well known etchings were made by no less a person than Albrecht Durer the great German wood-engraver of the sixteenth century. These early etchings were dated—at least one of them was—with the year 1512, and they were etched upon soft iron instead of upon the copper we now commonly use. It is possible that the proper acid, or mordant, as it is sometimes called, for biting copper was not

then known. The iron served well enough as a plate for etching, save that it was not possible to make corrections so readily as the worker of today makes them on the softer metal we use.

The art was carried to the greatest perfection it has ever attained by Rembrandt, working about a hundred years later than Durer; that is, about 1640. There is only one other figure in the world of etching who may be placed alongside of Rembrandt, and it is flattering to our national pride that this lone figure should belong to our young country. I am speaking of

HERETIC

Beauty is not the end of the earth's striving;
It is a negligible residue of the importancies;
It is the little mitigation for weak men;
The iridescent scum upon the truth of bitterness
Beauty has little import:
The element of consequence is, has been, will be
Ugly strength,
That strength needed to crush downward,
To kill men,
To break faiths,
To lay waste land
In relentless rooting after iron;
To spout up the cancerous growths of cities,
To scream blood in black ink
Upon the pulped trunks of forests,
To shatter the silences,
To fire lust.
Beauty serves none of these ends.
Beauty will not gird a river with dams
Or lance the stacked strata swollen with oil,
That man may go yet faster
And faster and faster
In his triumphant pursuit of . . . death.
Beauty is not the end of the earth's striving.
Beauty is the *caput mortuum* of her so magnificent progress.

GEORGE BELL DYER.

the American, James McNeill Whistler. Of him it has been written by Mr. Frederic C. Torrey of Berkeley, California, whose knowledge of rare etchings is unsurpassed:

"The men in the world at any one time are relatively few in number who possess that peculiar combination of gifts needful for the practice of etching. It has been easy, so far, to keep these names on a perpetual roll of honor, and it is the work of these men that fills the portfolios of the serious collectors of fine prints. As time goes on, the greater practitioners of the art stand out with greater and greater clearness, and it is one of the glories of our own time that we have added to this list, in the name of Whistler, the one name that can stand next in rank to that of Rembrandt, who by universal consent remains the prince of etchers."

ART INSTITUTE OF CHICAGO INCREASES ITS PRIZE AWARDS

The Art Institute of Chicago announces, through its trustees, an increase in the amount of prize awards to be given to artists in the annual exhibition of American Paintings and Sculpture. This is due to the generosity of Mr. and Mrs. Frank G. Logan, of Chicago, who have increased the amounts of the two principal prizes and added a third prize.

Since 1927, the Mr. and Mrs. Frank G. Logan Medal for painting or sculpture has carried with it a \$1,500 cash award. This has been increased to \$2,500, either as a purchase or as an award. A second medal with \$1,000 has also been given since 1924. This has now been increased to \$1,500, to be given for award only, for painting or sculpture. A third medal, with \$750, will also be given for painting or sculpture, and will be for award only.

The total of prize awards, ten in all, which are annually given to artists in the American Painting and Sculpture Exhibition, now in its forty-second year, amounts to \$8,100. This exhibition usually lasts six weeks, beginning about November 1. The total of awards given annually in the Chicago Artists Exhibition, now in its thirty-third year, amounts to \$6,225. The total of awards given in the International Water Color Exhibition, now in its eighth year, amounts to \$1,000. Besides, there are other annual exhibitions in which awards are made, notably the Art Students League, with \$225 in cash prizes, and the Chicago Society of Etchers, with \$225 in cash prizes.

Thus the Art Institute distributes in cash prizes to artists each year \$15,785, a sum larger than is given by any other art institute in this country.

ARTS AND CRAFTS SCHOOL DIRECTOR OFF FOR EUROPE

Frederick H. Meyer, director of the California School of Arts and Crafts, Oakland, California, sailed June 26 from New York for three months of travel in Europe. He will attend the Sixth International Art Congress in Prague from July 30 to August 5, representing not only his own institution, but also serving as a delegate of the California Drawing and Art Teachers' Association.

Meyer also plans to visit the more important museums, galleries, and art schools of Europe. He is particularly interested in viewing at first hand the developments in modern industrial and commercial art, so that he may bring back the most worth while of the new ideas.

CHARLES REIFFEL, AMERICAN LANDSCAPE PAINTER

By Arthur Millier

ACCIDENT sometimes dictates fate. Driving westward, some three and-a-half years ago, with Santa Fe, New Mexico, as his objective, Charles Reiffel encountered a blizzard. Now blizzards were just the sort of thing he had hoped to leave behind, and so he quite naturally turned tail and ran; and in running found himself upon the road to Southern California.

Perhaps one place was as good as another, and so he stayed upon that road and it led him through these rhythmic and richly colored mountains that guard the city of San Diego upon the north and east.

He was astonished. Here was a landscape which seemingly had been formed from those very rhythmic impulses that moved him to paint: rising rhythms consonant with growth and joy; mountains that seemed eternally moving in a dance of life in which the smallest shrub or flower took part.

From that day San Diego became his home, her back country the region of his constant inspiration, and from this union has flowed a healthy stream of vital and original canvases. A fine selection of these is on exhibition this month at the Newhouse Galleries in Los Angeles, and they reveal him as one of the foremost exponents of that genuine American school of landscape painting which opened with Charles W. Redfield and finds its foremost expression today in the works of Ernest Lawson and Charles Reiffel.

Born in Indianapolis, Indiana, in 1862, Reiffel commenced there the study of art at an early age, going as a youth to Munich, where he studied portrait painting under Carl Marr. This was followed by extensive travel during which he sketched from Scotland to Tangiers, studied the art of the museums and churches, and for a number of years created poster designs for English business houses.

Returning to this country after six years abroad, he entered in earnest upon his career as a painter in Buffalo. Here he painted a number of portraits, but increasing interest in interpretative landscape led him out of this field. His paintings were praised by the most diverse critics. Juries of artists awarded him

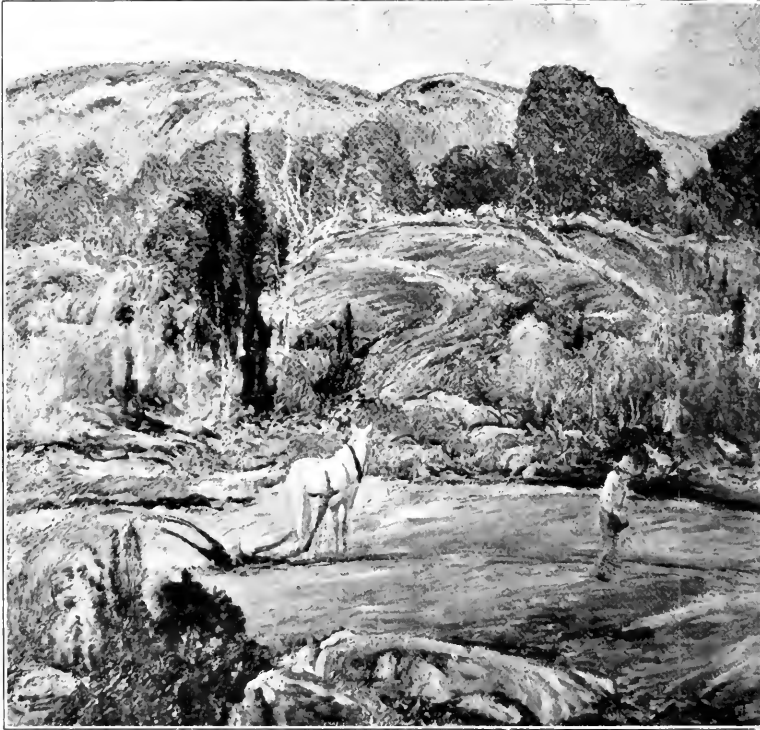
honors and prizes. But his work was too vital and original to easily win favor with the buying public of that day, and he must needs have recourse to his old trade of lithographer for a living.

To an artist of such decided lyrical temperament, this was perhaps a fine discipline. It is the line expressive of movement that Reiffel searches for, and, lithographer's crayon in hand, he must draw in swift line, day after day upon the stone. And because it was commercial lithography he must keep every part of his design

plated love of nature with a mind keenly sensitive to rhythmic movement and decorative spacing—the whole proceeding spontaneously from the brush of an artist whose temperament remains ever exuberantly youthful—that has brought encomiums alike from the critics Caffin and McBride, Cortisoz and Forbes Watson, men who seldom find themselves in agreement on any one artist.

His later works, such as those shown here in which the design is drawn directly from the mountains themselves without any attempt to incorporate conventional picturesque material, seem to me his best. He evokes in them the very spirit of these erosion-formed hills, their solidity lying in the design rather than in any attempt at imitation of nature. And, while his technique is entirely adequate to his needs, it is not the "painting" one remembers, upon leaving the exhibition, but the contact with a rich buoyant personality, overflowing with health, singing song after song in praise of life and growth.

Ferdinand Hocks, a painter, has been appointed director of the Los Angeles Art Institute's summer school, located at the Jamacha ranch in the foothills near San Diego. Hocks studied for three years at the Los Angeles Art Institute under J. Francis Smith, its director, and later under Boardman Robinson at the Art Students League, New York, and at the California School of Fine Arts.



SPRING

COURTESY NEWHOUSE GALLERIES
CHARLES REIFFEL

clear and meaningful.

New York knew him for a few years, and then he went to the Silvermine Art Colony at Norwalk, Connecticut, where he was one of the organizers and first president of the Silvermine Art Guild. Thence he came on that adventurous journey and avoided the blizzard.

I referred to Reiffel as a member of a genuine American school of landscape painting, yet, without Cézanne and perhaps Van Gogh, we should never have the Reiffel of today. He is definitely American in his delight in the objectivities of landscape and the healthy, almost childlike, joyousness of his rhythmic designs. But his treatment of planes and spaces stems from Cézanne, while the vital, nervous flow of line reminds us of the great Dutchman.

It is this fusion of a healthy, uncon-

SANTA BARBARA SEMI-ANNUAL ARTIST MEMBERS' EXHIBITION

The Art League of Santa Barbara is holding its semi-annual artist members' exhibition July 2 to 28 in the League's gallery at 15 East De la Guerra Street. Those whose works are being shown include Edward Borein, Dudley Carpenter, Oscar Coast, Colin Campbell Cooper, Sara Kolb Danner, Frank Morley Fletcher, John M. Gamble, Lyla Marshall Harcoff, Albert Herter, Adele Herter, Edward T. Jewett, Fernand Lungren, Eunice MacLennan, Clarence Matter, William L. Otte, De Witt Parshall, Douglass Parshall, Lilia Tuckerman, Ella Snowden Valk and Vuk Vuchinich.

IN SAN FRANCISCO GALLERIES

By Jehanne Biétry Salinger

INSTEAD of the languishing shows which one might expect during the summer months, our galleries are more lively than ever, with the exception of the Beaux Arts, where exhibits will not start again until September.

Local and outside work is being circulated with a free spirit, and it seems that we are becoming a trifle less provincial and circumscribed in our general attitude. The word "modern" is gradually falling into disuse—or at least the misuse of it is decreasing—and the same is true of its companion word, "conservative." Is the exhibition of the foreign section of the Carnegie International to be credited with this decided advance? I personally feel that it brought a healthy breath of air in our direction and demonstrated more clearly than ever before the fact that art is the expression of many countries and many temperaments, and cannot be judged by one standard.

A collection of portraits by Giovanni B. Troccoli, hung early in June at the California Palace of the Legion of Honor, is to remain on view throughout the month of July.

If you have not seen these portraits, and you happen to dwell in the neighborhood of the Golden Gate, take a trip to the Legion Palace and you will find there to greet you old folks and informal people of culture and taste in whose company you will forget your own century, its noise and its loud-speaking, self-boasting and agitated life. Do not fear to be bored. These are simple men and women, simple in their make-up, in their manners and in their talk. They are simple because they know much and have lived much, and place little value on extravagance or "newness." Like the writer of the scriptures, and with a like wit, they feel that nothing is new under the sun, and that, despite our airplanes and radio, we continue to encounter very much the same human problems and have to solve them for ourselves, mechanical devices not being very helpful there.

This, and a great deal more, is conveyed by the paintings of Troccoli, who works with a deft, sure brush and is a draftsman as well as a colorist of beautiful skill and taste. But he leaves you unaware of it, so fine is his understanding of his sitter and of his medium, and so easy-flowing and free are his strokes.

Another portraitist who exhibits at the Legion of Honor is Nicolai Fechin, the Russian. This exhibition was made possible through the courtesy of the Stendahl Galleries in Los Angeles. Residing in this country for the past four or five years,

Fechin has brought a renewed taste for a technique that had gone wrong with Manicini. Working with the brush and the palette knife, he is remarkably self-disciplined in his handling of his line. His apparent looseness of treatment is as conscious and as sure of its result as anything done by the British painter, William Orpen, but Fechin is more brilliant and less pedantic. Some of his flower studies have a charm which is not disturbed by the fact that the artist resorts to such clever tricks of color.

The Beaux Arts Galerie group ended

a flower study by Margaret Bruton. . . .

The balance of the month at the Beaux Arts was devoted to a group show by artist members. A painting by Marian Simpson, with its sure, mature design, its somber key of colors, its substantial forms and its simple composition, was the most important piece of the exhibit. Important not in size, not in attractiveness of subject, but in what such work is, in relation to the former work of this young artist and as promise to the group Beaux Arts. Another fine contribution was that of Rowena Meeks Ahdy, who exhibited

"Fisherman's Cottage," a broad, colorful and well felt picture of a small house built on a cliff and enjoying the solitary companionship of trees and waves. And so was "Church," by Margaret Bruton, an informal and well constructed street scene in Europe, dominated by a little church.

Largest in size, strongest in inspiration and technique, was the marine, "Seaward," by Armin Hansen. Hansen, a direct descendant of the Vikings, has an inborn feeling and understanding for the sea, and its broad, breathing call. He puts this down in wide, solid strokes of rich color. He cares nothing about reconstructing, interpreting or recomposing, for the sake of experimentation, this huge and magnificent subject, the sea—the sea which he practically owns in the United States, as a painter, by force and right of love and intelligent understanding.

A water color by Worth Rydel leaves one agog as to whether or not this artist had any intention in his mind when he threw his strong colors over his paper. It is far from being convincing in composition.

A "Head" by Labaudt, although well built, is too scientific and too noticeably so. This painter is likely to surprise one with his ups and downs and sudden changes of mood. This all testifies to his serious evolution, but it is often misleading.

* * *

Finger paintings by the young Chinese artist, Kwei Dun, originally of Soochow, and drawings and wood block prints by Howard Simon, formerly of New York, now of San Francisco, were the treat offered by the East West Gallery of Fine Arts of the Western Women's Building.

In finger and finger-nail painting, the artist dips his finger in water and quickly outlines the design on the paper. After this, he goes over it swiftly with his finger which has been dipped in Chinese ink. He uses the finger-nail for the finer lines. "Serenity," a Chinese goddess standing and draped in a floating robe, delicate landscapes of southern China with bridges



LADY WITH TRAY

GIOVANNI B. TROCCOLI

its third season with a drawing of pictures for the patrons of the organization, as has been the custom ever since this group has been in existence. This year the event was made the occasion of an exhibition where in some artists presented themselves at their best, as in the case of Charlton Fortune of Monterey, who gave away a beautiful "Santa Barbara Mission," others at their worst, as in the case of . . . but let us not interfere with anyone's pleasure.

A few of the more outstanding paintings were "A Bit of San Francisco," by Rinaldo Cuneo; "At the Crossroads," a colorful poem on the theme of a village churchyard, by Otis Oldfield; "Church in France," by Lucien Labaudt, "Acacia,"

tying rice fields over clear streams of water, old-fashioned birds done in a free, sensitive manner, were some of the subjects included in the show.

Of Howard Simon, whose work is to be seen again this fall in a first one-man show at the Paul Elder Gallery, it is important to note that he is moving on so fast in his absolute conquest of his varied media that what he does to-day, finely handled and as beautifully felt as it is, will probably be much less important and less splendid than what he is going to do tomorrow. As it is, he is already so sure of himself, when it comes to wood engraving, that he does not to do any sketches for the majority of his blocks, and uses his knife on his boxwood as deftly as he uses his lead pencil in his warm and beautiful drawings.

* * *

Of Edward Weston's photographs, which are being shown from July 1 to 15 at the East West Gallery, I wish to reprint my own remarks in the "San Francisco Examiner" of Sunday, July 1.

"Surrounded by a circle of artists of great import, Weston is working out for them, and any such big artists who have or will come in contact with his work and his personality, problems of form, composition, line, light and shade, in a manner that has no parallel in the history of art.

"The subjects which he chooses are not interesting as such, and are not selected on the merit of their worth as subjects. Edward Weston tries primarily to record the existing object in the most direct manner and the elements visible to his lens. Because he does it with a unique understanding of his medium and a highly conscious knowledge of its technique, he achieves great art.

"Shells, wooden toys, smokestacks, plumbing fixtures, limbs of the body, torsos of flowers, are not transformed by the artist in terms of stories or emotional expressions of life. They are neither transposed. They are merely observed by a keen mind and an esthetic eye and caught in their most interesting and most characteristic features with a remarkable mechanical device—a camera. In this case, the camera plays, in the hands of its owner, the part of a splendidly trained chisel or of a free and beautifully deft brush, and because the personality of the cameraman is here most coherent and rich in ideas and imagination, because he has a beautiful feeling for life, we cease to see things under

their realistic appearance, but, instead, through his lens so directed, splendid forms that are detached from their immediate surroundings and have become of universal interest and appeal."

* * *

The lithographs by C. A. Seward exhibited this month at Paul Elder's are neither disturbing nor thought-provoking. To many they will seem old fashioned and "conservative." But to the lover of the country, to the lover of beautiful old trees overshadowing the hillside, they are, regardless of these physical features, exquisite and truthful expressions of a deep

Vickery, Atkins and Torrey are presenting this month a collection of engravings, woodcuts and etchings of the fifteenth and sixteenth centuries.

* * *

Two very interesting etchings have recently been lent to the California Palace of the Legion of Honor in Lincoln Park by Aaron Altman, supervisor of art in the San Francisco schools. The first of these is a portrait of Victor Hugo, the noted French writer, by Auguste Rodin; and the other is a portrait of Rodin by Alphonse Legros.

Although Rodin is better known for his many works in sculpture, a magnificent series of drawings and etchings, yearly becoming more famous, reveals to us Rodin the thinker and student at work. This portrait of Victor Hugo is made from the original sketch for the Hugo monument.

Alphonse Legros is one of the nineteenth century masters of line-engraving in France. His portraits are freely drawn and show seriousness and dignity, refinement and strength. These two etchings are on view in gallery 11.

* * *

As a special favor to lovers of prints, the Gump Gallery has booked a fine exhibition of drypoints and pure line etchings by Armin Hansen.

This collection includes sixteen pieces and will be shown during July. The subjects have to do with the life of the sea, fishermen, boats and small ports. They include "Monterey Fishermen," "The Oakland Estuary," "Fishing Fleet," "Resting Fleet," "Little Piers," and also "The Forum," "Toilers" and other favorite subjects of this artist.

The balance of the month will be given to a showing of miscellaneous work by other well known etchers.

In the Oriental room are hung interesting examples of Chinese, Korean and Thibetan art

Recent additions to the exhibition of paintings by California artists at the Hotel Bigelow Gallery, Ogden, Utah, include a Concarneau boat scene by Edgar Payne and a canvas, "Looking West," by Charlotte Skinner, which took third place and special mention at the Santa Cruz exhibition last February.

* * *

Ten per cent of the membership dues of the Palo Alto Art Club, of Palo Alto, California, go to the Palo Alto Library as a gift for the purchase of books on art.



THE WOOD CARVER

COURTESY STENDAHL ART GALLERIES
NICOLAI FECHIN

understanding of the subject they present.

It may be that the artist is repeating himself, that his trees look alike, and that his rocks and high cliffs do not bring any new design, but if Seward has limited himself and does not go any farther than what he knows, feels and expresses best, he does that much with unquestionable authority and succeeds in escaping monotony and banality. He remains distinguished and his sentiment is ever dignified, no matter how old and often done are his subjects.

Following a showing of prints by the Japanese artist, Hiroshige, the galleries of

A NOTE ON IVAN MESTROVIC

By Alexander Kaun

Through a regrettable error, the last sixteen lines of Dr. Kaun's very interesting article on Ivan Mestrovic which appeared in our June issue were missing. We are therefore reprinting the entire article in this issue.

Since the appearance of the June issue, it has been drawn to our attention by Reginald Poland, director of the Fine Arts Gallery of San Diego, that two works by Ivan Mestrovic are in the possession of that gallery, both of them purchased for it by the Fine Arts Society of San Diego.

One of these is a marble sculpture, "Mother and Child," which was carved in 1923, at a time when Mestrovic, in the words of Mr. Poland, "was very poetic in his work, and almost musical in his sense of dynamic rhythm."

The other work by Mestrovic which is owned by the gallery is a drawing, "Christ on the Mount." Of it Mr. Poland says: "It is a very characteristic and powerful piece of work, one of his rather exaggerated examples. Many of us have felt that the drawing is quite suggestive of Michelangelo, and that the marble is like a still more flowing early Michelangelo, such as you find in the collection of the Bargello, in Florence." —The Editor.

IVAN MESTROVIC is representative of his country, Yugoslavia—a racial religious and linguistic composite, affected in the course of long centuries by such diverse influences as those of Byzantium, Rome, Venice, Budapest and Turkey.

Partly Roman Catholic and partly Greek-Orthodox, partly subjected to the Magyars and partly to the Turks, split and torn for hundreds of years, the Yugoslavs nevertheless have kept a unity of tradition, nurtured by their folksongs and epic ballads. And when the shepherd boy, Ivan Mestrovic, born on the coast of Dalmatia in 1883, grew up to be the artistic spokesman of his people, he drew his early inspiration from these very folksongs. His 1911 exhibition in Rome presented largely national themes: The semi-legendary exploits of Marko Kraljevic, and the battle of Kossovo (1389), at which the victory of Turkey sealed the fate of Serbia for five centuries. Mestrovic dreamed of a gigantic temple to be erected on the field of Kossovo, and the greater portion of his works were conceived and executed as parts of that ensemble. He is perhaps alone among modern sculptors to vision plastic symphonies in architecture and sculpture, and this is one of the reasons for his kinship with the Egyptians and early Greeks.

The Kossovo monument was to combine Byzantine architecture with western sculpture. The war interfered with this dream. As in the case of many other artists, Mestrovic suffered anguish and heartache during that world catastrophe. No creative mind can justify mad destruction and mutual slaughter. It was then that Mestrovic turned to religious mysticism, and produced that Christian cycle (mostly in wood), transfixed with bitterness and pain. He portrayed, symbolically the crucifixion of his people, the Golgotha of his shattered dreams. Toward the end of the war he regained his composure, as can be seen from his tranquil "musical"

compositions of that time, "Girl with Violin," "Girl with Guitar" and others. In these his classic rhythm, his pagan serenity were restored.

Mestrovic has attained his highest and fullest expression in the memorial chapel built for the Racic family in the town of Cavtat, near Ragusa, on the Adriatic. Here we see the real Mestrovic, the harmonious builder and sculptor. In this



Portrait by Ivan Mestrovic of a member of the Racic family, for the family's memorial chapel at Cavtat, Yugoslavia.

chapel a perfect unity is achieved, since Mestrovic is responsible for every detail of the structure. He selected the white chalkstone from Brazza, Dalmatia; the same material had been used for the palace of Diocletian. The octagonal white chapel, surrounded with cypresses, overlooking the blue Adriatic, is all of this chalkstone. The only contrasting colors are furnished by the floor, made of native marble, and by the bronze of the doors the floating bell, and of the angel kneeling above the cupola. Mestrovic's figures on the doors and on the bell are reminiscent of Byzantium. The unity of the atmosphere is observed throughout. The sense of a hushed repose, introspective faith, reserved love and hope, is suggested by every detail and by the ensemble. You feel the basic mood at the very entrance, where two angels serve as caryatids, and inside, over the four crypts, in the figures of angels carrying souls; in the stylized low-relief portraits of the deceased; in the monumental madonna against the main wall, with the delightful relief of a lamb and the gripping pieta on the pedestal; in the figures of St. Rochus and the Crucified

against the side walls. There is a striking combination of force and gentleness, of reserve and emotion, of grief and peace in the whole and in the details.

It is futile to classify Mestrovic's art by any accepted "ism." His art is synthetic of the archaic and modern, plus the best of what has been achieved between. His sense of form and of the decorative has always saved him from the bog of realistic representation. His deliberate exaggeration and stylization have evolved in the direction of greater simplicity. Compare his super muscular Kossovo "widows," the early self-portrait, Marko Kraljevic and his horse, with the austere gentle head of his "Mother" or the Madonna of the Cavtat chapel. His profound knowledge of anatomy has enabled him to distort it with a subtlety which enhances its ultimate value. He has moved further and further toward sophisticated archaization. In the Cavtat chapel, Mestrovic has revealed a rare sense of proportion and harmony in the congenial use of form and material for the attainment of unity and rhythm.

SUMMER ART CLASSES FOR CHILDREN AT SAN DIEGO

Summer art classes for children, under the auspices of the Fine Arts Society of San Diego, will be conducted by Miss Edith A. Hamlin. The courses will begin July 10 and continue to August 30, meeting Tuesdays and Thursdays, 9 to 12. They will be held in the upper balconies and rooms of the building at the southwest corner of the Plaza de Panama, in Balboa Park, where the Fine Arts Gallery of San Diego is located.

The classes are planned for children between the ages of 5 and 12 years. The children may study drawing, modeling, painting, linoleum cutting and wood block printing. The zoo and natural history museum close by will be utilized for subject material.

Miss Hamlin came to San Diego recently from San Francisco, where she studied for four years at the California School of Fine Arts.

Faculty members of the California School of Arts and Crafts who have been abroad on leave of absence, and who will return to the school with the opening of its fall term on August 6, include Isabelle Percy West, Perham Nahl and Christine Malloch. Mrs. West recently spent several months in the Hawaiian Islands, and while there held an exhibition of her paintings at Honolulu. Following six months of travel and study in Japan, Perham Nahl will resume his evening life class, while Miss Malloch will return to her classes after a summer spent in France and Spain.

* * *

An exhibition of recently completed desert paintings by Harry B. Wagoner is being held July 1 to 15 at the Stendahl Art Galleries, Los Angeles.

Wooblock Prints and Their Makers

(Continued from page 1)

to copy all sorts of tonal effects that have no relation to wood. They shunned black or white mass and endeavored, so far as possible, to disguise the nature of their medium. The drawings from which they engraved were made by other artists without any regard to the properties of wood. A picture might be divided off into a number of blocks, and each block given to a different engraver, so uniform was their work. Never was an art more completely debased. The work of the Dalzell brothers in England, Lepère in France, Menzel in Germany and Timothy Cole in America is interesting as an example of supreme manual skill and ingenuity. That and little more.

Fortunately, all things come to an end. The camera closed the career of the woodblock for reproductive purposes, because it could do better work at less cost.

It remained for the twentieth century to see an amazing revival of the wood (or lino) cut and wood engraving as a means of pure creative expression. Today many artists, especially those of the younger school, resort to the wood or lino block to satisfy their creative impulse, as they do to water colors or oils or sculpture. Meantime, it is being used largely for book illustration (this time with a definitely esthetic content), and for the decorating of book jackets and for dress and drapery fabrics. Pictorial advertising, too, makes large use of the woodblock. The most prominent artist in this line in London is McKnight Kauffer, formerly of San Francisco.

Every possible gradation of technique and texture is used, from the delicate line of Gordon Craig, which almost requires a magnifying glass to trace, to sheer black and white masses. Intermediate tones are produced in various ways. Blanding Sloan uses sandpaper to gain certain of these tones on his linoleum blocks. Joseph Weiss scrapes the block. Bernard Rice "lowers" it, like Bewick. Others vary the width of the alternated black and white lines. The pen-drawing basis for the woodcut, such as Paul-Emile Pissarro originally used with beautiful effect, is but little employed, as having no glyptic quality.

On the whole, the tendency at present is to greater refinement: in France through an increased use of the multiple tool

which engraves several fine lines simultaneously, popularized by the Greek artist, Galanis; in England through a general refinement and delicacy of line and a reduction of black or white areas, at some loss of vitality, be it said, and certainly of "effectiveness." The general basis of



PORTRAIT OF EMILE VERHAEREN
Woodblock portrait by Franz Masereel
of the great Belgian poet and playwright.

modern work is white line. The black line is sometimes used exclusively; and both are used simultaneously.

Raymond Duncan, the well known brother of Isadora, makes black line decorative designs. His life in Paris, where he heads an order whose purpose is to introduce the Nouveau Monde, is of an amazing activity, physical and intellectual. In his little shop on the Faubourg St. Honoré you will find him with his toga and sandals, and his Grecian poise of body and mind, a fascinating figure.

André Lhote, popular instructor of young Americans, will show you some of his woodcuts at his elegant studio beyond Montparnasse, and you will get a glimpse

of a painter whose approach is intellectual. De Marboré, sheer Bohemian, friend of dreamers, writes me that he has given up "bois gravés." So I am glad to have his "chats" and his "nue" which he especially did for me.

Iona Bassarab, the Rumanian sculptor, who illustrated Stewart Edward White's "The Silent Places," has some fine decorative cuts. But don't try to bargain with her, as I did! And if you want a woodcut of Hermine David's, you had better call in person at her studio. She does not answer letters.

I don't know whether you can secure a copy of old Thomas Bewick's "Chillingham Bull." But if you are in the extreme North of England the Countess of Tankerville, who presides at Chillingham Castle and is a charming American, will give you a welcome to these medieval halls, and the Earl will tell you how he chased his beautiful bride all over America.

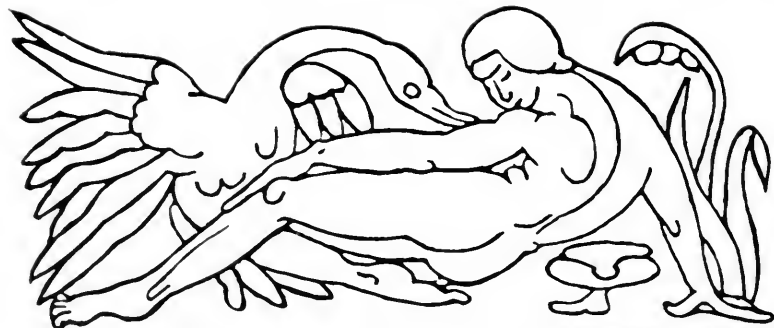
You will not catch Gordon Craig so easily, even if you are at Milan, and I would not care to predict the kind of welcome you might receive. These temperamental geniuses! But a tragic glamor surrounds the father of Isadora's little Deirdre.

It will take you a long time to get from the Madeleine to Marcel Lemar's studio, but it will repay you to talk to this modest young sculptor and engraver who treats animals better, I think, than any other artist in France at present.

Jugoslavia is the latest hunting ground, alas, for the tourist. Anyone wandering in even the wildest parts of that wild country it apt to run into Bernard Rice, perhaps cutting down a pear tree out of which to make his own blocks, or dancing at a native wedding. If you're hunting for local color, this adopted son of Bosnia will direct you to it with his usual irrepressible gusto.

And if you go to England, please take note of the work of the women. There is nothing better being done there today. You can get their works at various dealers; things are better organized there than on the continent. Barbara Greg, whose "Europa" I rate so highly, has a delightful studio in Broadhurst Gardens, and her husband, Norman Jones, one of whose pictures I noticed on exhibition this winter at the California Palace of the Legion of Honor, will show you some charming woodcuts and water colors. Then, if you are of Scotch extraction, Percy Douglas, the latest historian of wood engraving, will discourse to you on the importance of being Scotch. And if you are in County Down, Ireland, you might run across Lady Mabel Annesley and get one of her virile woodcuts of the Kingdom of Mourne.

Hamilton A. Wolf, composition painter, and an instructor in the extension division of the University of California, will offer in the fall a series of lectures on art in various cities of the state. The exact dates and places of these lectures will be announced later.



LEIA AND THE SWAN

RAYMOND DUNCAN

An example of the black line method in woodblock cutting.

ART SCHOOLS IN SOUTHERN CALIFORNIA

THE decided advance which has been so noticeable in the work of the students of the California School of Fine Arts of San Francisco, is not a mere local phenomenon, if one is to judge after having seen what is being achieved elsewhere along the same lines.

When the layman speaks of "modern art" with a frown, little does he realize that the "enemy" is much closer than he has any idea of, in the persons of his sons or daughters, whether they study art in the art department of one of our high schools or in an art school proper.

Visits at the Los Angeles Museum, last month, where the Otis Art Institute held its annual showing, and at the Annex of the Chouinard Art School in the same city, were more convincing than theories.

In these showings, as in the exhibits of Madame Galka Schyer's students, it is impossible to trace any interest on the part of the student for pictorial subject, realistic designs or story-telling compositions. Everything turns toward the abstract in the creative work of these youngsters. At the same time their compositions have a solidity and a balance which could not have been found in the exhibitions of students' work some years ago. As you look at these small projects of design on bits of paper you immediately see what might be their application should they be transferred to a floor linoleum, a rug, textiles and so on. There is a strong relation here between the classroom work and its practical application.

This is such a well recognized fact that many manufacturers of today find it to their advantage to resort to competitions open to students when they want drawings or designs. Instead of engaging a full-fledged artist to work in their establishments, they use the prize-winning projects of young people still in the course of their art studies. The Chouinard School of Art, in Los Angeles is one of those which numbers many of the winners of recent national competitions among its students.

Another step forward to be noticed in the work of the art schools of Southern California is the importance placed on the value of a thorough background of training in the fine arts for any student taking a course in industrial art. When it comes to the School of the Arts of Santa Barbara, the opportunity is given to students to work in the atmosphere of a community where arts are not separate and interesting only as units, but rather in their relation to one another. It is in

this spirit that the school teaches drama and dancing as well as the graphic, decorative and plastic arts. The School of the Arts even goes so far as to give a course in bronze-casting to its young sculptors who have there an opportunity to cast their own work.

An immediate and practical co-operation with our industrial life is what seems to be the aim of the progressive art schools of the country today, and the manner in which this is being approached is more than encouraging.

—J. B. S.



COMPOSITION

PHYLLIS SHIELDS

By a student of the Otis Art Institute, Los Angeles.



EL CACIQUE

Bronze

DONAL HORD

By a student of the School of the Arts, Santa Barbara.



Composition by a student of the Chouinard School of Art, Los Angeles.

OAKLAND'S FIRST NO-JURY EXHIBITION

By Florence Wieben Lehre

ALL the fear that was born of experiment with the fearsome is banished. Oakland's first no-jury exhibition is a success.

The happiest art event that has occurred in the San Francisco bay region in years is the Oakland Art League's jury-free show which hangs in the Oakland Art Gallery and will remain through July 17.

Everybody is satisfied. And that is a rare state. When artist and layman, reactionary and radical, good and impossible, all lie down together in lion and lamb fashion and beam smiles upon each other, a near miracle in the art world is come.

It is a joy to witness the delight expressed in the eyes of the elderly ones—some exhibitors, some just visitors—who haunt the art gallery, feasting upon that type of art which has not been admitted to a major exhibition in this vicinity in more than a decade.

There are students, too, whose work is still too immature to pass a jury. There are amateurs of that sad type that will always remain amateurs and not know it; who will always insist that art juries are unfair to them. And there are the struggling, well-meaning ne'er-do-wells; the no-jury is their one and only chance.

But happiest of all is the splendid sportsman-ship demonstrated by our sturdiest of "arrived" artists, particularly those from about the bay. Sheer unselfishness and good will must be responsible for their support of the jury-free show. Northern California may be narrowly one-sided in a "Modernistic" way, as far as its own convictions go. Our art juries may sometimes be cruelly biased. But our artists have proved themselves genuine sportsmen through this catering to the long-trammelled underdog.

The no-jury exhibition has been arranged in a clever manner. The "Moderns" are grouped together, the academicians, the brilliant things, and the sombre. Each exhibitor finds himself in the proper environment. Each knows that his work has been honored by its placing. Each gallery is a chamber of horrors to those of opposing views. Of course, the "corruption" in one room oozes over into the next. No gallery is thoroughly fine or utterly hopeless. Flowers of "genius" climb over the fence and bloom in the

other fellow's yard. There is an occasional skunk's cabbage flourishing among the roses. But the roses outnumber the cabbages.

Oakland's no-jury show has revealed no Seurats or Signacs this year. But it has brought to our attention two artists who are deserving of great praise. Jeannette Maxfield Lewis of Fresno is one. William Jones of Alameda is the other. The Lewis landscapes, "Sheltered Cove" and "Hillside Dairy," are beautifully rich, solid, dramatic, and heavily colorful. This artist's work is thoroughly sound from beginning to end. William Jones, whose life has been entangled in tragedy, is another

ment. He has incorporated in this large nude his usual "Modern" volume and a new semi-classicism that seems to meet with the general approval of his admirers.

Lucretia Van Horn's "Fruit of the Earth" and "White Serape," painted in Mexico, are exceptionally fine of their kind. The Rivera influence is strongly felt in them.

Two of the West's best known painters, Maynard Dixon and Ray Boynton, are represented. Boynton's "The Gate, San Francisco," though an older work by this rapidly progressing painter, is outstanding. Dixon's "Wise Men," done in rich, warm color and in the typical Dixon manner, is one of this artist's finest.

"Roofs," by Blanche Lazzell of Provincetown, Massachusetts, is eminently satisfactory—an abstract arrangement of prismatic forms. Decidedly abstract, too, are Rudolf Hess's "Theatre" and "Blue," two gay affairs that are nevertheless organic.

The most brilliantly luminous thing in the show is Selden Connor Gile's "Spring," presenting a profusion of blossoms and sunshine, while the most intensely colorful work is found in Cora Boone's gorgeous still life.

Three decidedly interesting fresco panels are included. They are "Gas," by Marian Simpson and "Autumn" and "Summer" by Florence Alston Swift.

Others that are noteworthy are, "Fog, Early Morning," by Anna Dodge Bailhache, San Francisco; "Still Life," by Ray Bertrand, San Francisco; "Son of the Flesh" (sculpture), by Medita Kellett, Berkeley; "Old Russian Church, Fort Ross," by Phillips Lewis, Oakland, and "The Old Mansion," by Bernard von Eichman, Berkeley.

The territory covered by the Oakland no-jury is from Massachusetts to California and all up and down the Pacific coast. One hundred and thirty-three artists contributed two hundred-and-one pictures. Not a tremendous exhibition in any way, but a wonderfully encouraging start.

The national press, of late, has been condemning the jury-free idea because of its alleged fostering of incompetents. But if art has real vitality and force, will it not find its level? And will not the incompetent seem still more incompetent through direct contrast with the fine?



HILLSIDE DAIRY

JEANNETTE MAXFIELD LEWIS

"comer." Despite the discouraging handicap of amputated arms, this ambitious man, through the intricate working of hooks and straps governed by muscles of his back, has produced truly meritorious paintings; the sort that need no apology because of their author's infirmity. Jones is studying at the California School of Fine Arts.

Two already well-known painters have also caused much comment by their contributions to the jury-free. Hamilton Wolf's large oil of a figure bearing a cross of crushing weight up a hill, is undoubtedly the finest work he has yet produced. The cross motif is carried out consistently—the ground, the cross, the man, even the light and the clouds, are bound into an all-pervading design. Lucien Labaudt's "Organized Realism" is a decided departure from this artist's usual treat-

CALIFORNIA STUDENTS SCORE IN LINEOLEUM DESIGN CONTEST

Pauline Karloff of West Hollywood, California, won first prize in the recent lineoleum design contest sponsored by the Armstrong Cork Company of Lancaster, Pa. The design submitted by Miss Karloff, a student of the Chouinard School of Art, Los Angeles, won over a field of 1535 entries sent in by students in eighty-five schools throughout the country. She received a cash prize of \$200. Her design was a cubist effect in varying shades of vivid blue, green and yellow. About 75 per cent of the entries were modernistic.

Three other students of the Chouinard School of Art received prizes. These were Evelyn M. Howell, 5343 Seventh Ave., Los Angeles; Helen Krock, 2135 Sixth Ave., Los Angeles, and Digur Bader of Santa Monica. Dorothea Cooke, 4534 Melbourne Ave., Hollywood, was given honorable mention.

* * *

The California Society of Etchers has announced that it will hold its annual exhibition at the Vickery, Atkins & Torrey print rooms, San Francisco, September 1 to 15.



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WATER COLOR SALON AT NEW WESTMINSTER, B. C.

A First Annual International Salon of Water Colors will be held September 3 to 8 at New Westminster, B. C., in connection with the 59th Provincial Exhibition, under the auspices of the Royal Agricultural and Industrial Society of British Columbia.

First prize will be a gold medal and \$50; second, a silver medal and \$30, and third, a silver medal and \$20. There will also be a number of bronze medals and diplomas.

The awards will be made by a jury of four artists: John C. Collins of Shuswap Lake; Bessie Adelaide Fry, art instructor at Columbian College, New Westminster; Charles H. Scott, director of the Vancouver School of Decorative and Applied Art, and John Vanderpant of Vancouver.

Exhibits must be sent before August 18 to the exhibition secretary, D. E. MacKenzie, Hart Block, New Westminster, B. C., Canada, from whom full particulars and entry blanks may be obtained.

* * *

Recent appointments to the Faculty of the California School of Arts and Crafts include Hamilton A. Wolf, who will have charge of courses in art anatomy and history of art, and Mrs. Valeria Kaun, who will conduct a course in life modeling from August 6 until the mid-term October 12.

* * *

Frank J. MacKenzie, an artist of San Francisco, has been commissioned to paint eight murals for the New Jersey State Museum at Trenton. He is now in Trenton at work on the murals, which will show New Jersey landscapes and wild life.

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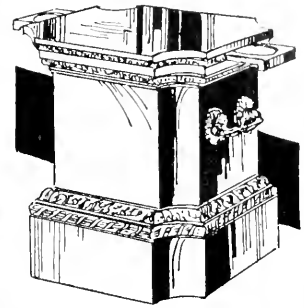
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A one-man showing of recent works in several media by Wah Min Chang, ten-year-old Chinese artist, will be held July 22 to August 6 at the East West Gallery of Fine Arts, San Francisco.



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ART TO BE SHOWN AT PACIFIC SOUTHWEST EXPOSITION

The Pacific Southwest Exposition, to be held at Long Beach, California, from July 27 to September 3, will include two art exhibitions, fine and applied, each housed in its own specially constructed building.

The fine arts exhibition is open only to artists invited. Awards and honors in the fine arts division will be disposed by the jury of selection, whose members are Arthur Anderson, Merrell Gage, Arthur Millier, John Hubbard Rich and William Wendt. Substantial prizes will be offered, according to Theodore B. Modra, director of the department of fine arts of the exposition.

Miniatures must be entered for acceptance to Laura M. D. Mitchell, 307 South Fourth St., Alhambra. Miss Mitchell is president of the California Society of Miniature Painters.

The department of graphic arts and of arts and crafts will have for its jury of selection John W. Cotton, Louis Fleckenstein, Mrs. A. B. Smith, Kem Weber and Ernest Williams. Leta Horlocker is curator of this division.

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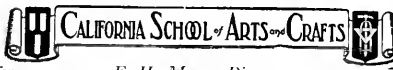
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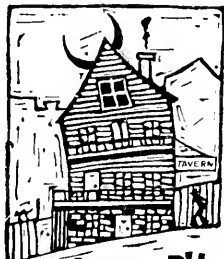
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Early Greek and Byzantine motifs have been used in the colorful new decorations of the Woodland Theatre at San Mateo, California, where the Philharmonic Society of San Mateo entered upon its third season of summer symphony on Sunday afternoon, June 24th. Color was used by the Greeks much more than is generally realized, it is pointed out by Arthur Upham Pope, art consultant under whose direction the Woodland Theatre decorations were carried out. The colors used in the present instance include black, vermilion, ivory, pale green, lapis, cobalt blue, gold and silver.

* * *

An exhibition of the work of Will Connell, Aries Fayer, Franz Geritz and Edward Weston opened June 18 and will continue through July 7 at the Los Angeles Public Library. Connell and Weston are showing photographs, while Fayer is showing block prints and dry points, and Geritz block prints and etchings.



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THE CALENDAR

FOR JULY-AUGUST

Note.—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Until September, summer annual.
Casa de Mañana—Through July 11, exhibition of French prints.

Northbrae Community Center—Through July 6, paintings by Goldie Powell Harding.

CARMEL

Carmel Art Gallery—Through July 11, paintings by E. Charlton Fortune. July 15 to August 15, group show by members of Carmel Art Association.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

GLENDALE

Fitzgerald Music Salon—Paintings by Evelyn Nunn Miller.

HOLLYWOOD

Brick Row Gallery—To July 9, paintings and drawings by Vernon Hunter.

Hollywood Chamber of Commerce—Works by artists of Hollywood.

Kanst Art Gallery—General exhibition of paintings.

The Print Rooms—Etchings, engravings and lithographs.

Southby Art Galleries—Paintings by American and European artists.

LAGUNA BEACH

Laguna Beach Art Gallery—July exhibition of paintings.

LONG BEACH

Long Beach Public Library—Paintings by Charles Joseph Rider.

Pacific Southwest Exposition—July 27 to Sept. 3, exhibition of fine and applied arts.

LOS ANGELES

Ainslie Galleries, Barker Bros.—Paintings by American and European artists.

Dana Bartlett Gallery—Paintings by Paul Lauritz and other western artists.

Biltmore Salon—Paintings by American artists.

California Art Club, Barnsdall Park—Water color compositions by Phyllis Shields. Japanese prints loaned by Dr. Lowell C. Frost. Paintings by John Hinchman. July 8 to August 31, summer exhibition of sculpture by members of the club.

Cannell & Chaffin—Etchings of ships by Gordon Grant, Norman Wilkinson and Arthur Brisbane.

Classic Art Gallery—Old masters and other works of art.

Ebelle Club—Paintings by artist members. Miniatures by Minerva Chapman. Exhibit of applied design.

Friday Morning Club—Miniatures by Laura M. D. Mitchell. Paintings by artist members.

Los Angeles Museum, Exposition Park—Annual exhibit by students of Otis Art Institute. Paintings by artists of New Mexico. Permanent collections.

Los Angeles Public Library—Through July 7, prints by Franz Geritz and Aries Fayer, photographs by Will Connell and Edward Weston.

Newhouse Galleries—July 1 to 20, paintings by Charles Reiffel. July 20 to August 20, ten paintings by Thomas Moran.

Stendahl Art Galleries—Paintings by Harry B. Wagoner and Dan Sayre Groesbeck.

Taylor Galleries, Lafayette Park Place—Etchings by Norman Jones and Frederick Hall.

Wilshire Art Galleries—European landscapes by Richard Kruger.

OAKLAND

Mills College Art Gallery—Permanent collections. (Wednesdays and Sundays, 2 to 5.)

Oakland Art Gallery—Through July 17, no-jury exhibition of the Oakland Art League.

PALO ALTO

Palo Alto Art Club—At Palo Alto Library, exhibition of architectural and garden designs and accessories.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievits Galleries—Water colors by Anne L. Thorne. General exhibition of Dutch and Italian work.

Grace Nicholson Galleries—Exhibits of rare Oriental art.

Pasadena Art Institute—Paintings by Pasadena Society of Artists.

SAN FRANCISCO

California Palace of the Legion of Honor—Through July 7, paintings by Nikolai Fechin and Giovanni B. Troccoli. Three landscapes by William Keith. Rare Persian art loaned by Dr. Ali-Kuli Khan. Permanent collection.

De Young Memorial Museum—Permanent collections of painting and sculpture by American and European artists.

East West Gallery of Fine Arts—July 1 to 22, photographs by Edward Weston and Brett Weston. July 22 to August 6, one-man show by Wai Min Chung, age 16.

Paul Elder Gallery—Through July 28, lithographs, woodblocks and etchings by C. A. Seward.

S. & G. Gump Gallery—Through July 14, English and American etchings.

Persian Art Centre—Rare Persian miniatures, tiles, rugs and textiles from the collection of Dr. Ali-Kuli Khan.

Augustus Pollack Gallery—Chinese paintings and ceramics.

Vickery, Atkins & Torrey—Engravings, woodcuts and etchings of the 15th and 16th centuries.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—July 2 to 28, semi-annual artist members' exhibition.

FOR SALE—George Grosz's "Ecce Homo," \$10; two Drews etchings, \$5 each; a Yun crayon drawing, \$3.50, and a few color reproductions of masters and moderns, 50c to \$2.50.

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NEW MEXICO

LAS VEGAS

First National Bank Building—Through August 6, exhibition of paintings by New Mexico artists, sponsored by the Las Vegas Art League.

UTAH

OGDEN

Hotel Bigelow Gallery—Paintings by California artists.

SALT LAKE CITY

Newhouse Hotel Gallery—Paintings by Utah artists.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—July and August, water colors by Frank Applegate. Earliest textile designs. Print collection.

DANA BARTLETT GALLERY

The address of the Dana Bartlett Gallery, Los Angeles, previously announced as 2025 Ocean View Street, has been changed to 3358 West First Street, at Beverly Boulevard and Commonwealth Avenue. This gallery, recently established by the well known painter, Dana Bartlett, is devoted to the works of California artists, with the addition of such eastern men as Chauncy Ryder, N. A.; Gardner Symons, N. A.; William Ritschel, N. A.; Bruce Crane, N. A., and Jules Pages of Paris.

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THE ARGUS

A Journal of Art

PUBLISHED MONTHLY IN SAN FRANCISCO

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NELSON H. PARTRIDGE, Jr.
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JEHANNE BIETRY SALINGER, Editor

628 Montgomery Street
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CALIFORNIA OAKS

COURTESY OF THOMAS F. BOYLE

WILLIAM KEITH

THREE PIONEER ARTISTS

By Gottardo Piazzoni

THE fog was languidly retreating down the valley, leaving behind that subtle scent of summer morning. The sun was up, and from the hilltop one could see the beautiful panorama of hills and mountains extending to the sea. It was wonderful, it was magnificent, but it was not Art. It was Creation, and the inner consciousness could not be expressed, made permanent, by what is known as Art. It was too big, too immense.

* * *

Three young men came to California. The exact date of their arrival we do not

know, nor does it matter; but come they did, lured here not by the glitter of gold, but guided by the spirit of youth and romance. With their vision toward the quest of beauty in virgin lands they came,—William Keith, Thomas Hill and R. D. Yelland.

They were not the first to arrive, others were to follow. But although some of these names are illustrious, and others important, the list would be too long and cannot be here mentioned. We will concentrate on these three pioneers, so different and yet so alike in spirit, who gave

so much to help form the first school of landscape painting in California, these three who in their way touched and painted that which we believe to be the essence of the California landscape in the spirit of their times.

For this task they came well equipped; they had received a good training in other lands, they knew their craft. This, their first knowledge they planted in this new soil, and with love and labor cultivated. One can imagine their enthusiasm and wonder at their first glimpses of Cali-

(Continued on page 15)

THE ARGUS

A Journal of Art

Established April 1927

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old as well as the new address.

Vol. III September, 1928 No. 6

Editorial

With this issue will terminate my editorship of "The Argus" which I created eighteen months ago in a spell of enthusiasm, not sure it was going to have a tomorrow.

Nelson H. Partridge, Jr., who has been my co-partner ever since the second issue of the magazine, and who has helped me to build it up, will remain as its publisher.

It is not without regret that I have come to take so radical a decision. The reason for my retirement is wholly personal and does not mean that I am leaving the field of art criticism altogether.

As I am about to bid good-bye to "The Argus," and as I look back over its history, I feel much gratified and happy that I was instrumental in helping to start in the West a journal of art which is a credit to all of us. Without wishing to appear egotistical, I yet feel that something worth while has been accomplished in the long, hard pull of pioneering an art magazine in a comparatively new ground. We have proven, despite considerable adverse and contrary advice, that there is a wide field of art on the Pacific Coast, that there are artists and laymen interested enough to have supported and backed and pushed along with a brave and courageous hand the once "tiny journal of art criticism," to-day an established institution and the only art magazine west of Chicago.

In the beginning our friends were few, but they were of the type whose confidence and friendship is worth a working capital. I should like to write here the names of the very earliest supporters and, I might almost say, initiators, of "The Argus," so that in the years to come, when our magazine will have grown into a big publication, something may be remembered of the spirit that started it.

Ralph Stackpole, the sculptor, and Gottardo Piazzoni, the painter, for many years my friends, are really the two who are most responsible for the existence of "The Argus," and who finally decided me to launch the experiment in April, 1927.

They were the ones to present it to the public, together with Ray Boynton, who is the father of the magazine's title, and Edgar Walter, who had more warnings than encouragements to give, but whose remarks have been like signposts for me throughout these eighteen months of editing "The Argus."

To try to do everyone justice and recall the names of all those who have rallied to our work and have given us their full-hearted support would be to outline headings for many fine chapters on the art activities of the West and the outstanding art organizations of our own coast, as well as to call a roll of honor including many a prominent citizen and business man of our big western cities.

Now the time has come for "The Argus" to enter the field more fully, to follow its career and grow as it is ready to grow. For this task I have found myself not adequately equipped in physical energy. I retire, and as I retire from "The Argus" it is my great privilege and pleasure to name as my successor at the editorial desk a man whose firm and intelligent personality has won the consideration and attention of every person of discrimination in our midst. I speak of Junius Cravens, art critic of "The Argonaut," an artist and a stage designer as well.

Except for Arthur Millier of Los Angeles, there is no one on the Coast to whom I would have passed on my task as joyfully and as confidently.

I firmly hope that all those who consider themselves my friends and who have helped "The Argus" in a spirit of amity will continue to give their support to Mr. Cravens, under whose editorship the magazine is bound to make a final and glorious success.

And here I wish to express publicly, for those who are near as well as those who are far from us, the feeling of indebtedness I have toward my associate of the past year and-a-half. Without him the work would not have gone on; the progress we have made is greatly due to his most tactful and conservative business attitude as well as to his constant co-operation on the editorial side. With his continued work, and with him as publisher of "The Argus," our advertisers and subscribers will be assured of the same business policy and of the same general note of dignified good-will which has been the stamp brought to the magazine through the co-operation of Mr. Partridge.

And now, with all good wishes for "The Argus," I beg our readers to accept my personal thanks for their gracious support, and to have our western artists know that I remain fully at their service, and will always be found with the advance guard of sympathetic critics.

Jehanne Biétry Salinger.

Editorial contributions which were solicited and accepted by the Editor, previous to her retirement, will appear in the forthcoming issue of "The Argus," as planned. Articles submitted for publication should be accompanied by a stamped, self-addressed envelope, or by return postage.

WITH OUR CONTRIBUTORS

Gottardo Piazzoni, kindly dean of San Francisco artists, and one of the leading landscape painters of California, is the artist most familiar with the personalities and work of the pioneer landscape painters, William Keith, Thomas Hill and R. D. Yelland, of whom he writes in this issue. Mr. Piazzoni was a student of Yelland.

Arthur Millier, art critic of the Los Angeles "Times," is known to our readers through his frequent and excellent contributions on the art activities of southern California.

Porter Myron Chaffee is a young California poet who has recently returned to San Francisco after a sojourn in New York City.

Hazel Boyer Braun, art critic of the San Diego "Tribune," is a regular contributor to "The Argus" from the "far southern" portion of California.

Sonia Wolfson, an occasional contributor, is art critic of "Game and Gossip," published in Los Angeles.

George Campbell, who writes so entertainingly of the doings of the Blanding Sloan Puppet Players, is one of the younger dramatic critics of the San Francisco Bay region.

Lee Randolph, painter and director of the California School of Fine Arts, San Francisco, has taught art for three summers in Utah, in 1925 and 1927 at Brigham Young University, and in 1928 at the Utah Agricultural College.

Peter Krasnow, painter, wood carver and lithographer, is a neighbor and friend of his fellow southern California artist, Kem Weber, whose designs for modern interiors have gained him nation-wide recognition. To Krasnow's growing list of accomplishments will soon have to be added that of "writer," for he is at work on a book recounting his adventures and experiences since he arrived in this country from Russia as a boy.

Clifford Gessler, of Hawaii, is another versatile personage, being poet, art critic, music critic, literary editor and telegraph editor of the Honolulu "Star-Bulletin," and Honolulu correspondent of the "The Argus."

JURY MEETS SEPTEMBER 5th TO AWARD PHELAN PRIZES

September 5 has been announced as the meeting date of the jury of selection and awards in the Bohemian Club's exhibition of figure composition paintings to be held September 8 to 15 in the rooms of the Club at San Francisco.

The exhibition is sponsored by James D. Phelan, who has offered three prizes, a first of \$500, a second of \$300 and a third of \$200. Nearly 150 artists have entered paintings in the exhibition.

The members of the jury are Reginald Poland, director of the Fine Arts Gallery of San Diego; Arthur Millier, art critic of the Los Angeles "Times"; Roi Partridge, director of the art department of Mills College; William H. Clapp, curator of the Oakland Art Gallery and C. Chapel Judson, one time instructor at the University of California Art School.

The exhibition will be reviewed in these columns next month.

THE PACIFIC SOUTHWEST EXPOSITION

By Arthur Millier

DESOLATE marsh lands drained by invisible canals and crossed by processions of steel-webbed electric transmission towers. Here and there masts, smoke-stacks, hulls rising apparently out of the earth, blackened factories pushing brutal shapes against the smoky sky, a thousand oil derricks crowning the hills to the north, a glitter of metallic light marking the harbor and the ocean beyond the breakwater.

On the iron-hard roads endless streams of traffic going by "pop" counters, hot-dog stands, corner drug-stores, cheap restaurants and vegetable markets. Occasionally the stream passes a forgotten farmhouse vainly drawing tired trees about its weathered body, dreaming perhaps of days when grain extended to the hills now profaned by oil, when buggies and slow wagons moved over a silent landscape on dusty, crooked roads.

Down the long, straight concrete highway beyond the clustered shipping and warehouses, the towers of Long Beach rise like the ideal twentieth-century city of the commercial artist—that incredible fantasy of steel and concrete, pierced by countless windows, which, in the advertisements and decorations of business magazines, soars into the light from a base of black locomotives, sombre power-houses, and groaning wharves reeking with the sweat of stevedores and freight-handlers. One has but to picture a close-cropped realtor or perhaps a strong-jawed bank president gazing at this scene through an office window, his hand clutching the telephone, an efficient stenographer waiting his word, to really see Long Beach as it looks from these pregnant marshlands.

Across the marsh go the transmission towers, two by two, fascinating patterns of tensile strength bearing aloft tons of gleaming copper wire fed by the giant generators housed in that oppressively strong fortress at the harbor's edge, a building of striking utilitarian beauty that completely dominates this tortured landscape, festering here under the harsh August sun. Power, oil, cement ships trains, trucks warehouses factories poles, wires—and then the meaningless little houses of the workmen glimpsed behind some monstrous building in the guise of an ice-cream freezer with slowly churning crank. This is the west end of Anaheim Boulevard and the approach to the Pacific Southwest Exposition.

This was the thing worth seeing—not the make-believe Moorish city with its wall-board and stucco masonry through which one could have poked a stick; not the display of countless manufactured objects that one can see in any store; not even the art exhibition, although that was no doubt a new experience for thousands of visitors. This landscape with its oil, power, ships, holding out its arms to new factories, this was the real exposition to which Long Beach "invited the world." The motto inscribed on medals, stationery and advertisements was: Friendliness.

The man who first dreamed of a city on this southern shore died broken in heart and fortune. People could not share his dream. In less than fifty years has grown a full-blooded monster overflowing with the incomparable energy generated on the plains of the Middle West. First a cluster of houses along palisades, then a Pike. Then oil gushing up and almost inundating the town. Rich old men with goat-like beards who play at horseshoes

marked all our expositions from the greatest down to this little one.

In one respect, this show was ahead of the big ones. Thanks to the short time for building there was no plaster-staff ornament. Architectural effects depended on mass, surface and color only and, while the devotees of "Colonial Spanish" doubtless missed the gew-gaws, restful simplicity was gained.

Thousands daily saw for the first time the miniatures and pottery from Persia, the glazed ware of Mexico, the woven blankets and hangings of Uruguay and Argentina, coming at last to rest in the Fine Arts Building which housed a representative showing of paintings from southern California with a sprinkling from New Mexico and the north, an assortment of sculpture distinguished by an occasional good piece, a few etchings and examples of craft work.

But it was upon leaving that the biggest thrill came to at least one visitor. Passing out under the lofty arch, leaving behind that atmosphere of initiation night at a benevolent society's lodge, the eye met a sight of compelling beauty and power, a beauty belonging to this age alone, a by-product of the great Long Beach industrial effort. Against a blue-black, smoky sky the whitened corrugated-iron walls of a mighty cement warehouse rose to a sloping roof, a white mass every line and angle of which had its inner reason in necessity. The black rump of a sea-freighter cut into the white mass, one of those graceless, capacious craft built by the Shipping Board during the war. Far off across the marsh, masts and funnels, little jets of smoke and steam and a glimpse of sea. That was in truth a Pacific Southwest Exposition, fitting symbol of this amazing growth of wealth and power. All that pasteboard and stucco splendor doubtless had its part, achieved some incomprehensible end. But this other was the real thing, the unconscious beauty of our own age.

POEM GENESIS

Long
cool
lines
of
liquid tone
become leaping joys
caught
in tenebrific nets
of
tangled
thought.
They form tangents
and merge to produce
the arc
of
pain
laughing—
and careening
into a poem
grow drunk on song,
the
melodious wine
of
geometry.

PORTER MYRON CHAFFEE

in the city park, and young ones who hustle and build sky-scrapers, hotels, factories and, finally, a harbor that vies with Wilmington and San Pedro.

In eight weeks they built their "flapper among expositions," as Alma Whitaker has called it, and crowds come to plough about in deep gravel among buildings that resemble a carefully planned moving picture set. Many good pictures were achieved architecturally and, when one could see a group of Hollywood Arabs, their costumes glowing against the deep shadows of finely proportioned Mohammedan arches and echoed in the freely used terra-cotta roofing tiles, there was sufficient illusion to forget momentarily the unfinished interiors of the buildings and the poisonous dyes of the "Modes" exhibits, that feeling of cheap imitation that has

"EL CACIQUE" PURCHASED
FOR SAN DIEGO GALLERY

Recently announced acquisitions for the permanent collection of the Fine Arts Gallery of San Diego include Donal Hord's bronze, "El Cacique," reproduced in these columns in our July-August issue. The bronze was purchased for the gallery by the Fine Arts Society of San Diego. It represents the head of a Mayan chieftain with its characteristic head-dress.

Hord, a former resident of San Diego, studied sculpture and bronze casting at the Santa Barbara School of the Arts, and is now a member of the staff of that school. He began exhibiting his works about three years ago. Of them, Hazel Boyer Braun writes: "They not only reveal remarkable talent and ability, but a natural interest and knowledge of the Indian that is unique."

THE BLANDING SLOAN PUPPET PLAYERS

By George Campbell

DURING the past summer months, Blanding Sloan and his group of fellow-puppeteers have proven to San Franciscans that their puppet theatre is to be a dominant factor in the advancement of art and drama in the Bay region.

To the majority of theatre patrons, a puppet performance is a Punch and Judy show, for the children only; or else an adroit manipulation of wooden dolls for human antics.

The three plays presented during the recent Montgomery Street season of the Blanding Sloan Puppet Players are direct proof that a marionette performance can be vastly entertaining to adults, and also that its aims are far higher than mere clever imitation of another form of drama. They have shown us that artistic and dramatic effects can be obtained in a puppet performance which would be almost impossible in the average theatre production.

Every member of Sloan's group is endowed with imagination, and this, I believe, is the chief reason for their success. They are artists, and they love their work; that is why they do it so beautifully. They have created their own marionettes, designed their settings and costumes, printed their announcements and programs, and they are writing some of their own plays. They know each detail of their work, with the result that their productions are satisfying, dramatically and artistically.

Ralph Chessé's puppets in "Scenes from Hamlet" opened the season. It was presented with an artistic finesse and regard for detail often overlooked in the productions of Shakesperian players. The settings and lighting effects as well the pup-

pettes possessed great dignity and a truly classic appearance, and at times the voices were magnificent.

The famous scene in the queen's closet was, dramatically, the most significant episode in the play. Every gesture of the haunted Gertrude spoke remorse: she drooped forward in her chair, and the crown on her bowed head was all too heavy. Chessé handled superbly the melancholy Dane's declamation to his mother. A skillful arrangement of drapes gave the spectator an impression of tremendous height. Candles glowed and flickered on the table, two walls were adorned with somber portraits of the queen and of the king.

Sloan's delightful play of negro life, "Rastus Plays Pirate—One of the Dark Adventures of Rastus Rasmus," followed "Hamlet." "Rastus" had opened a brief season at Sloan's Shack Theatre some two years ago, and now seemed more charming and humorous than ever.

The dusky marionettes expressed true negro spirit, further heightened by gorgeous dialect and characteristic songs and dances. The scene in the graveyard contained real comedy situations admirably handled—the two children, Cissy and Rastus, in their attempt to prove their bravery by remaining alone in the graveyard

all night, are first molested by a horse-fly, then terrified by a passing train, and finally put to flight by the mirth-provoking "ol' macaroni mule" who, covered by one of Mammy's sheets, was indeed a fear-inspiring spectre. At the close of the play Mammy crooned the children away to Slumberland. Every detail in this setting,

a cottage interior, was perfectly represented—pictures on the walls, open fireplace from which Mammy shooed the smoke with her apron, the chimney and the windows—it was a beautiful picture. As Mammy sang, the lights became lower.



PHOTO BY WILLIAM HORACE SMITH

Hamlet addressing the ghost of his father in the parapet scene.

Probably Eugene O'Neil's work has never before been interpreted by marionettes. His eerie tragedy, "The Emperor Jones," is the most recent production of the Puppet Players. As in "Hamlet," a definite mood was created. The drama was preceded by a masterful reading of Vachel Lindsay's "Congo," with the shrine of an ancient idol for its setting. The marionette portraying the jungle-god was a praiseworthy piece of work and helped carry out the sense of doom which Chessé infused into his reading of the poem.

The opening scene, the audience chamber, was an arrangement of pillars against a back-drop of blue, creating an effect of vast space. As the emperor's madness progressed, the settings of the forest depths became more and more maze-like, and the marionette seemed to change, becoming more primitive and animal, even in physical appearance, with each scene. Shadows were employed for the visions of his madness against lights of a ghastly hue, creating a most uncanny effect. The entire performance was marked with dignity and sincerity.

The Puppet Players have now moved to the Fairmont Hotel, where the auditorium is more spacious; for the Montgomery Street theatre could no longer hold the audiences which had increased with every performance. "Hamlet" is being produced again this month—Thursday, Friday and Saturday nights, with a Saturday matinee.

(Continued on page 12)



PHOTO BY WILLIAM HORACE SMITH

The mad Emperor Jones beset by phantoms in the jungle.

pets in this production were created by Chessé.

The marionettes, settings lights and voices—every factor—worked toward capturing the mood of Shakesperian tragedy, and this mood was sustained more completely than in any of the numerous stage productions the writer has witnessed. The

THE THIRD SOUTHERN CALIFORNIA ANNUAL

By Hazel Boyer Braun

IN the general plan of the Fine Arts Gallery of San Diego, the only exhibition, besides the permanent collection, during the period between June 1 and September 1 is that of the artists of southern California, when the workers in the fields of painting in oil, water color or pastel, prints, drawings miniatures and sculpture within a radius of 250 miles of San Diego are invited to submit work to a jury of admission and to compete for five money prizes, including a purchase prize of \$500.

The artists of southern California have not responded to this invitation, as yet, with a degree of interest that matches the very generous intention of the Fine Arts Gallery. A summer show in the large cities of the East may sometimes be looked upon as something to fill the gap between seasons, but the attitude in southern California toward a summer show should be the same as in Paris and many European cities, where visitors by the thousands form an impression of what manner of art the locality is producing. Of the 191 works in this year's Southern California Annual, less than 25 were artists who, in the national mind, are associated with the development of art in southern California.

Among the artists who sent really representative work was Paul Lauritz of Los Angeles, whose majestic "Sierra Peaks" won the P. F. O'Rourke purchase prize of \$500. This painting was outstanding in the exhibition as much because of the subject material as for the simple and forceful expression of the artist's buoyancy of spirit as he beheld the tops of those peaks from another, nearby. Into the design he has put amazing knowledge of mountain "anatomy" and cloud vitality with direct and thoughtful painting.

Charles Reiffel's large landscape, "No-gales, Mexico," represents well that highly individual artist whose rich and joyous nature leaves its impress in rhythmical lines and strong, pure color.

"Rosita" by John Hubbard Rich, and "Girl in the Garden," by Edouard Vysek, both gave convincing evidence that the exotic color of this southland gets into the painter's blood.

Clarence Hinkle sent a fresh record of his strength, and of his progressive point of view, in a marine which won the G. A.

Davidson prize of \$100 for the most important example excepting the purchase prize.

Mabel Alvarez and Bert Cressey made strong contributions to the portrait group. "Girl with Violin," by Miss Alvarez, is as striking in sweeping line and strong color as Bert Cressey's portrait is restrained, simple and lovable.

Max Wiczorek is himself, and no other, in his decorative revealing of his penetration into the feminine mind. His pastel portrait is called "Flirtation."

Colin Campbell Cooper had two works in the exhibition. A small water color

not his most serious work. I refer to Leslie W. Lee and his painting, "Reflections," in which he was purely concerned with light and cross light on reds. Alfred Mitchell, whose street scenes and landscapes always command respect and interest, showed a figure piece, "Under the Pepper Tree," which is also an adventure in study.

"Chief Eagle Call," by Kathryn Leighton, is one of those quick records of the red man that claim all of Mrs. Leighton's interest now, but it is not one of her best achievements, nor does it do justice to its possibility as an artistic record.

The print group was the weakest phase of the exhibition, so very few of the etchers sent anything at all. This was really unfortunate, because the Fine Arts Gallery, with a growing collection of fine prints, is doing much to foster interest in this medium in San Diego. Several good block prints spoke for the love of color in the region and helped the show.

The water color collection had a number of strong works. "The Pet Cockerel," by Ruth Peabody of Laguna Beach won the \$50 special prize in this field. This painting of hers, with its delicate feminine quality, is pleasing in its coloring and the arrangement is well achieved, quite obviously by the theories of dynamic symmetry. "Jewels of Nature," by Karl Yens, was given honorable mention and was greatly enjoyed by everyone. The peacock, in his glory of

blues, is here satirized after the jovial, good-humored manner of Yens. Other commendable water colors were by Hope Mersereau Bryson, Carl Oscar Borg, John Cotton and Donna Schuster.

The sculpture, consisting of about twenty-eight works, struck an uninteresting average, though not distinctly bad. It comments upon the youth of art in southern California more than does the painting. There is plenty of technical ability, and quite a bit of enthusiasm, but not enough message. It is an excellent foundation, however, for future growth.

Alberte Spratt, painter, of Carmel, California, whose water colors were shown recently at the East West Gallery of Fine Arts in San Francisco, is in New York arranging for an exhibition of her work to be held there later in the season.



SIERRA PEAKS

COURTESY FINE ARTS GALLERY OF SAN DIEGO
PAUL LAURITZ

telling the story of a New York street on a gray day is subtle and colorful through tonal grays, the sort of work that is associated with Cooper's name. But the landscape in oil, called "Rattlesnake Canyon," lacks vitality and conviction as well as the artist's usual brilliancy of color when he paints in California.

Douglass Parshall might have sent a more characteristic work, but the small landscape in which he caught the elemental qualities of California in a naive, archaic manner, delighted the artists and many of the layfolk.

The child study by Elliot Torrey savors of his days in France and prove his ability to paint children sympathetically; but he is happier when he does the sunny, high-keyed marines. Another of San Diego's painters sent a study that had interest and made a bright spot on the wall, but is was

THE ART OF FRANZ GERITZ

By Sonia Wolfson

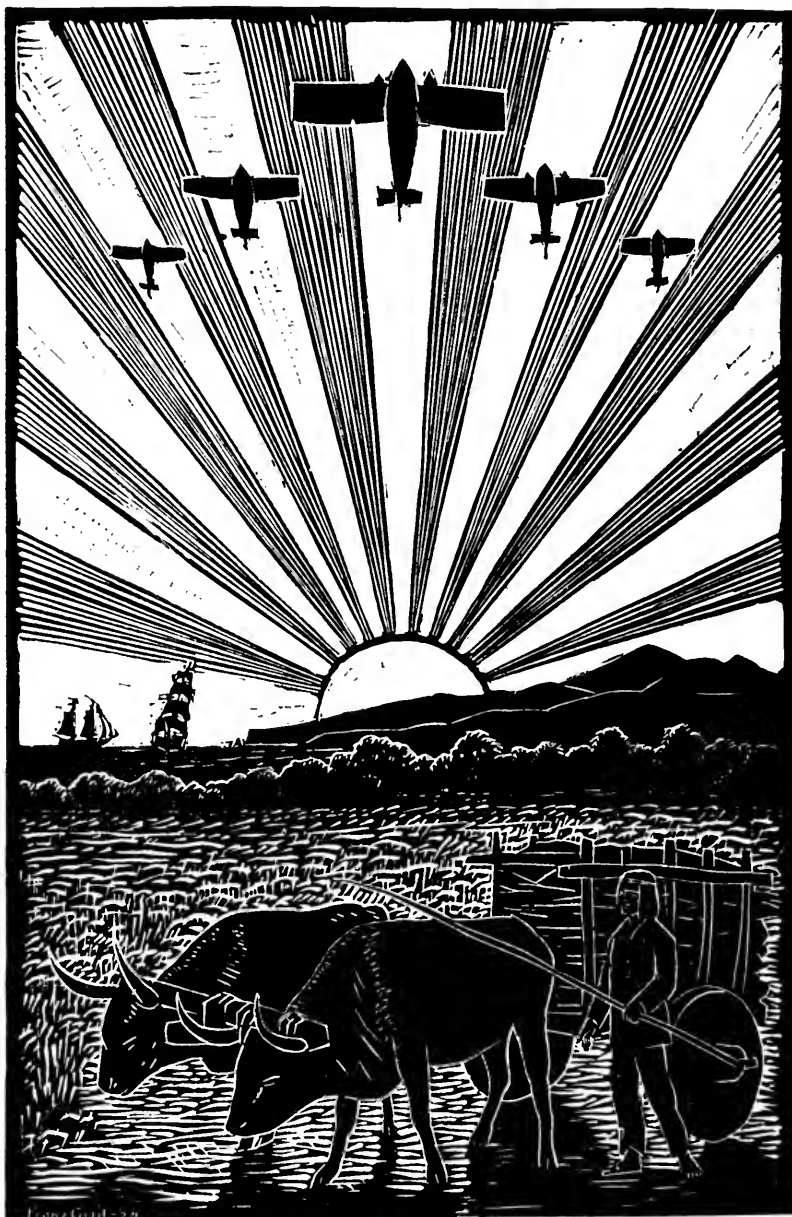
PERHAPS the most significant phase of Franz Geritz's art lies in his strict adherence to the confines of his mediums, as well as his full realization of their potentialities. Whether it be etching, drypoint, wood block or linoleum cut printing, this southern California artist brings to his work a sensitive perception of the inherent qualities of the varied processes he uses. He is above all a lover of the personal. Nature is not merely a conglomeration of hills and valleys, lakes and seas: neither is it wholly an aesthetic array of curves and angles, light and shadow. To Geritz it is, rather, an amazingly diverse arrangement of pulsating life rhythms—a constant vivid drama of birth and growth, struggle and death, and always re-birth. It is an ever changing evolution, fascinating in its minute and momentous complexities.

"Mono Lake," the wood block which Rockwell Kent chose as one of the current Fifty Prints of the Year, more than adequately illustrate Geritz's philosophy of art. In the bleak rhythms of the Mono hills he reads above their starkness and desolation a triumphant assertion of life. The curious pattern—both vertical and horizontal, pyramidal and in the undulant "S" composition—is the outward mass, the outline only. It is the pattern within the pattern—the small, curving semi-circles and the pointed, upward-reaching crevices—that give movement and life to an otherwise inanimate though distinctive design.

The "Mono Lake" print is an affirmation of Geritz's practice of respecting his medium. He does not strive for the delicacy of etching in this more rugged medium of wood carving, nor does he attempt the photographic in etching simply because he happens to be doing a portrait. His portraits are physical and psychological likenesses, it is happily true; but, more than that, they are fine etchings and interesting decorations.

In an old print, "Margarethe Mather," critics and laymen alike spoke of the "sculptural quality" of the etching. But even here, it was not that the etching itself was sculptural, but that the head was so unmistakably so, it would have been sheer dishonesty to deny its implications. Withal, however, it remains an etching of exquisite linning. The same appreciation applies to "Jim Tully," one of the latest of Geritz's portrait etchings. Revealing a strange brutality in jaw and brow and twisted clusters of hair, the expression of the eyes behes all this in a hint of wistfulness more poignant for its contrast. In the realm of portraiture, Geritz has no finer example than his "The Magyar," a self-portrait.

Simplicity of expression is as special a forte of Geritz's as his rapidity of impression and expression. He seems to see with his pencil; it records apparently before his vision has time fully to absorb. But that is his peculiar talent—the impact



FROM OX CART TO AIRPLANE

FRANZ GERITZ

with which certain faces and scenes strike and impel him to translate not only what he sees but his own reaction as well. And these sensitive perceptions and interpretations have developed new strength and surety, and a definite stylistic trend that is highly effective as much because of its manifest sincerity as on account of its brilliant economy.

"Dancer" is a gem of simplified expression—ten swift strokes and the spirit of the dance is before you! Another block

with the same startling economy of line and an equally delightful spontaneity is "Hills," and it was based on such works as these, that Franz Geritz was chosen to illustrate three books of the series "California," to be published by the Powell Publishing Company. "Spanish Arcadia," "Gold Days" and "From Ox Cart to Airplane" are the three volumes for which the Hungarian artist has already cut fascinating wood blocks illustrating the romantic history of California.

Three Wood Blocks and a Pen-and-Ink Drawing by Franz Geritz



THE SPIRIT OF THE DANCE

A Versatile Artist

Franz Geritz is as versatile an artist as he is a strong personality, and he handles with as much ease an historical subject, as in the case of his beautiful series of wood cuts for the history of California, now in preparation by the Powell Publishing Company, as he does portraits or landscapes. As he himself expresses it, what he enjoys most and becomes most interested in is the thing he is working on at the moment, and to which he gives himself entirely.



A MAGYAR—Self Portrait



CRATERS—MONO LAKE



LUKIN AS THE DEMON

IN SAN FRANCISCO GALLERIES

By Jehanne Biétry Salinger

CONTEMPORARY history of American art is being brought to the Pacific Coast with the work of two leaders, Walt Kuhn and Rockwell Kent.

For the first time in his entire career, Kent has consented to send his work West, and twenty-five oils dated from 1925 to 1927 are hung this month at the East West Gallery of Fine Arts in the Western Women's Building.

A first contact with these powerful paintings can hardly be described as an exciting or a thrilling experience. The reaction is of a different nature. When for the first time you come upon the rim of the Grand Canyon, you neither smile, nor laugh; you do not feel exhilarated or transported with an exuberant enthusiasm. You stand before this grand scene of nature practically breathless, not quite happy, not quite satisfied at the feeling that all these impressive masses are so masterfully organized and that there seems to be some conscious planning back of them.

In a lesser degree, and transported into another realm, my first reaction to Rockwell Kent's majestic landscapes and compositions was of that nature. Little did I care about their technique. Besides, every publicity agent of every gallery and museum where Kent's work has been shown has discovered everything about the mechanics of these magnificent paintings and told the world about it. I am getting weary and blasé of speaking of color schemes and organization and composition and all the rest. I am getting weary of hearing and reading about this literal side of art. We are all becoming far too pedantic in our judgment of art, we cease to enjoy art for what it is and means and stands for as an expression of life. We want to appear very learned and very deep and we exchange notes with a great deal of self-pride on our own wisdom, but after we are alone

in the solitude of our "important" selves, do we live with these colors which we are attempting to describe so pompously? Do we actually think and enjoy the memory of the forms which we qualify so proflically?

* * *

Immediately preceding the exhibition of Rockwell Kent, the East West Gallery showed the work of a family group. It was called the Van Horn Family Showing.

A unique group it was, unique more especially because of the spirit it revealed. Here, a rare love for beauty is felt, and

has been produced in the past year, with the exception of a few oils and drawings done in Mexico. The outer form of her art bears a strange kinship to that of the Mexican master, Rivera, but it does not take very long to discover that her personality is one which only takes on the etiquette of the friends she beloves but keeps with it her own atavism, be it what it is, in this case a very complex and very sophisticated background. Her work belongs to the class of the intellectual art, yet it is intellectual only insofar as it is consciously naive and childish in its awkward forms. On the other hand, it is warm and dynamic in the richness of the colors and in that indescribable touch which is the only and sure sign of true art.

The wood carvings of the colonel were few, but they were the real thing; of the same inspiration of which are created the beautifully naive African and New Guinea sculptures.

* * *

The real treat of the month, the one big opportunity San Francisco has to come into direct contact with the personality and the work of an American leader who has for fifteen years held his head above the rest and, by his work and general attitude, kept the few who belonged to his class out of the general marasm in which

American art was in the early part of our present century, is Walt Kuhn, and the Walt Kuhn show at the Beaux Arts to be held until the last week in September.

You meet this huge, handsome American, half German, half Spanish, between the high walls of his studio and your eyes and thoughts go from this big, simple-minded man to the things on the wall, his latest things: wash drawings, as direct, as strong, as matter-of-fact as can be, and you sense immediately that you are beginning to be fooled by your own judgment, and that this crystal-like clarity and sim-

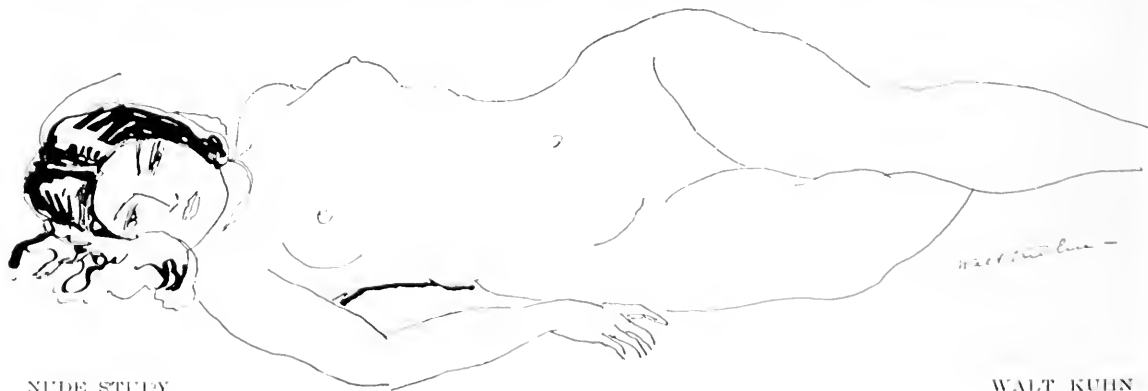


GLEN--IRELAND

PHOTO BY PETER A. JULEY & SON
ROCKWELL KENT

the animator of this family group, Lucretia Van Horn, is very much of the type of the chateaux-ladies of yore whose gracious souls and refined culture created an inspiration for the art of the time. Her passionate interest for painting, drawing and other mediums of art expression she has communicated to her husband, Col. Robert Van Horn and to her two daughters, Margaret and Cre-Cre, with the result that everything rotates round that passion in the home where she presides.

The entire collection of work which she presented to the public early this month



NUDE STUDY

WALT KUHN

licity are the clarity and simplicity of the artist who has gone through all of the cycles of experimentation in art has gradually discarded as unnecessary and encumbering accessories the tricks and theories and manners of schools with which he came in touch successively and which had, each in its turn, a certain amount of bearing on his evolution.

For him, cubism is dead, and so is the influence of the French moderns. He does not turn his back upon them, he does not burn them in effigy, but he has learned from them all that he cared to learn. He has freed himself, and with a renewed viewpoint a renewed mind or, rather, with the sentiment of one who no longer can be satisfied with a language that is not his own and craves to speak only his own tongue, he goes to American subjects with an American spirit and he creates American art. His subjects at this time are not the already aged stuff of the skyscraper. It is the country road, far from the highway and the international automobile. It is the wooden shack at the edge of a ranch, a broken plough alongside the field, resting on its solid, muddy wheel. It is a dead piece of game, a good-looking hare freshly killed, in a hunting party in the West, as he puts it, its feet nailed to the wall, about to be skinned, the head hanging down, the fur about the mouth wet and glued.

Close by is a nude reclining figure of a girl with a milk-like complexion and beautiful red hair, her head resting on a soft pillow. This, like the others, is in black and white, just a drawing, practically a pure line drawing without a ripple of planning before it was started (you know it the moment you look at it), without the slightest retouching or finishing. The legs are crossed, and the one line which is used in a simple contour fashion has all the firmness and realism of flesh. Walt Khun calls all of his latest paintings and drawings—which New York will witness this winter—his "pot-boilers." As he

speaks, his work dares you, dares the rest of them, to try and do it, just as he does it.

Essentially an impulsive, he is no more monotonous in his subjects than he is in his manner. He turns from landscapes to figures, from figures to cartoons and, without giving a thought to whether it is proper or not, works on the same paper with ink and charcoal together, or mixes a trifle of brown paint with his black ink when he wants to give some tones to the hair of the girl he is drawing. In a word, he plays with his medium as he plays with his subject, yet taking his work seriously and with the dignified spirit which one would anticipate finding in a painter of his caliber.

* * *

At the California Palace of the Legion of Honor there is now, and until the end of September, a roomful of neo-classic paintings. The neo-classicism part of the presentation is the title under which Lorser Feitelson and Natalie Newking, the two exhibitors, wish to be known and style themselves.

They are freshly arrived from Paris and, although Americans, show no traits whereby they could be recognized as Americans. Their work is highly sophisticated and mechanically impeccable, especially that of Feitelson. Every stroke of it is conscious, and the structure of the picture seems as carefully planned as a modern steel building. There is no chance taken on the physical aspect of the canvas. All that these painters have learned one feels they try to put to use in every one of their paintings. The result is none the less successful, insofar as they practically achieve what have started out to do.

This said, it remains true that, for the naive onlooker, for the one who does not attempt to ana-

lyze, Natalie Newking's compositions have a strong lyrical appeal. She is a splendid draftsman and her nude figures have a line which is as delicately elegant and as enchanting as it is perfect. Although she gives realistic titles to her pictures, such as "Bathers," "Family Group" and other similar practical appellations, she is essentially an imaginative and creates for the esthetic pleasure exclusively. It is a great case of art for art's sake which has here its justification in itself.

Feitelson is by far the more sensitive of the two. When he does not take himself too seriously he comes very near being a great artist. There is about his "Two Peasant Women," a composition showing two French types of country women with shawls on their heads and hands crossed, a nobility of inspiration and expression that sounds deep and true (whether or not truth is a final element of greatness in art). Unlike his wife, Feitelson takes his figures in the world of realism and, conscientiously studies their surroundings and atmosphere, dissociates the whole ensemble and, after having brought it down to its simplest and clearest form, recomposes it on his canvas. It is precisely because there is that much real life impulse back of his work that he is a finer artist than Natalie Newking.

Neither of them go in for aggressive colors, Feitelson's palette is kept entirely in the mellow browns and delicate greys,

(Continued on page 12)



TWO PEASANT CHILDREN

LORSER FEITELSON



MEXICAN GIRL

PHOTO BY MORTON & CO.
LUCRETIA VAN HORN

THE ART OF UTAH

By Lee F. Randolph

MY reason for writing at this time of art in Utah is that I have just returned to San Francisco from five weeks of teaching as a visiting instructor on the summer school faculty of the Utah Agricultural College at Logan.

This splendid institution, in the beautiful Cache Valley near the border of Idaho, is nationally known for its high scholarship and its importance in the development of agriculture. What amazed me was to find that the college has a live and progressive art department, ably directed by two earnest and talented artists, Professor Calvin Fletcher and Professor Harry Reynolds.

My qualification to speak on art in Utah is based also on two former visits to the state, when I taught landscape painting during the summers of 1925 and 1927 at the Alpine Summer School of the Brigham Young University, at Provo. This university also has a vigorous art department headed by Professor Albert H. Eastmond and Professor B. F. Larsen.

The Alpine Summer School is a mountain camp at an elevation of seven thousand feet, surrounded by forests of pine and quaking aspen trees, and offering to the painter splendid subjects in the variously colored rock formations. Here this fine university of the Mormon Church has established its summer classes—a paradise for the students of botany, where, as they climb the trails to the twelve-thousand-foot summit, they can study variations of plant life according to latitudes, as far north as Alaska, and where the class in geology can delve into the secrets of the earth's structure, and the zoologists have a wealth of animal life at their tent door to give living illustration to their text books. Here a class formed to study the expressions of nature by great English poets, and to writing poetry of their own, inspired by the splendours of nature about them.

In Logan as in Provo, and as in Utah in general, I found a healthy young interest in art, and I am fully convinced that art has a great future growth ahead of it in Utah, that Utah offers a fertile field for the development of vigorous art, which is only another way of saying the same thing.

The problem of art in Utah is tied up with that of this whole great empire of the West, and especially of the intermountain region. Utah has a vivid and individual history, settled fearfully by a strong, courageous and earnest people who went through fearful privations, struggle and suffering to establish themselves in the plains between the mighty mountains of that region.

This great creative effort on the part of the pioneers to conquer the country of Utah was a kind of art in itself, and it left its stamp of nobility upon them. Let the people of Utah stabilize themselves, and consolidate their conquest of nature by extending their wonderful irrigation projects, making the stubborn soil more productive, let them develop and increase their industries and build up bigger cities still, and then watch what they will be able to express in painting and sculpture. After my recent experiences in Utah, I confidently expect that this state will make a splendid contribution to the art of America.



WINNER

MAHONRI YOUNG

A recent bronze by a noted sculptor of Utah.

The art activities of Utah are already numerous, and some of them important. Besides the encouraging situation created by the earnest and enthusiastic efforts of the Utah Agricultural College and of Brigham Young University, with which I have had such delightful personal contacts, and of other centers for art study, of which I have heard, such as the state university at Salt Lake City, there are other agencies at work leading to the same end.

The most unique of these is the already famous annual exhibition of American art at the Springville High School, an exhibition of paintings in a high school that has become a national institution. That is a notable record. Springville is a quiet and beautiful little town on the borders of the Lake of Utah, not far from Provo. A number of years ago the pupils of this school started an exhibition of painting,

inviting all the artists they could reach to contribute examples of their work. But their enthusiasm did not stop with this. Raising money among themselves, they succeeded in gathering sufficient funds to buy each year several pictures from these exhibitions to form a permanent gallery of art for the school. The direct result of these efforts is that, now, distinguished artists from all over the United States send their paintings all the way to Utah for this high school exhibition. The school's permanent collection now numbers 150 paintings. The annual exhibition is held each year in April.

The state government of Utah has long recognized the necessity of art as an important feature in educational and cultural development. There is a state art commission, of which Mr. Fred Gray Ruthrauff of Ogden is president. This commission does much to encourage art activities, and it is interesting to note that such a commission is only now being talked of as an advisable institution for California.

The city of Ogden has a gallery of paintings recently installed at the new Hotel Bigelow, where a loan exhibition of California artists is now being shown. The existence of this gallery is due to the interest and efforts of Mrs. Ruthrauff, who is its managing director.

One of the most distinguished sculptors of America, Mahonri Young, is from Salt Lake City. His work may be found in the collections of the Metropolitan Museum in New York.

Among other artists whose names and work are claimed by Utah are Lee Green Richards and A. B. Wright, two painters who were my classmates at the Beaux Arts in Paris.

More are to rise from the valleys of that beautiful state, and I firmly expect that we will find Utah in the vanguard of creative work when the West comes into its own as one of the arts centers of the world.

CALIFORNIA ARTISTS BACK FROM GRAND CANYON TRIP

After a stay of four months at the Grand Canyon of the Colorado, in Arizona, Gunnar Widforss, Swedish water color artist, has returned to California and is now in the redwoods of Humboldt and Mendocino Counties. Some colorful paintings of Hopi Point, seen from the rim of the Grand Canyon, and painted on his recent trip there, are on display at the S. & G. Gump galleries in San Francisco.

Another California artist who has just returned to San Francisco from a visit to the Grand Canyon is Jacques Schnier, wood carver, who made the round trip by automobile with a party of friends.

KEM WEBER—A WIDE-AWAKE DREAMER

By Peter Krasnow

IT has become more or less customary to approach with a theoretical preface anything that affects modern art, to utter some platitude as much out of place as would be an apology for any other phase of contemporary progressive expression in method or manner.

Kem Weber's assertion, "Today—not Yesterday," in its application to the arts, is a far step ahead from the segregated literal term, "modern." It is a reassuring declaration void of dogmatic theorizing, an all-embracing creed, comprehensive and sound. Kem Weber takes no middle course in art. He bases his concepts upon the logic of circumstance, a consistent harmonization of time, place and condition which sweeps all argument aside in one conclusive phrase: "We are all born modern."

I have in mind the recent significant exhibit of art and craft, the International Exposition of Art in Industry held at Macy's, in New York City, where Kem Weber, as representative of the West, presented a model modern furnished apartment. At this exposition our local artists and artisans were given opportunities to compare standards of value with the best work of Europe and America.

To generalize upon the different exhibits at the exposition would be but a cataloguing of details that are taken for granted. In an exhibit of such significance, the best of contemporary work was naturally selected. The individual artist was featured only in relation to the whole, and the general trend was a convincing demonstration of how well the art of today fits in the home of today, whether East or West, Europe or America. The notable fact that the director of the Metropolitan Museum voices his approval in an inspiring foreword to the catalogue, and that the exposition was under the capable direction of Lee Simonson, stamps upon it the mark of authenticity, as does the resulting approbation of the press throughout the country.

Since the famed Armory Show at New York, nothing of such vital import to our artists and our public has taken place here. The Armory Show, despite the antagonism it aroused, was a turning point in our art concepts, and the very works which were then derided later found their way into our museums and into the hands of collectors. Since that event, progress has been slow but certain. Our horizon has widened. Along with the growth of tolerance and

A FREE INTERPRETATION OF WEBSTER
By KEM WEBER

Modern: pertaining to the present time—recent—today—not yesterday—always alert—the straight forward walk of the healthy—no dragging—no foot-prints ahead—clear beautiful sky—the fresh ozone of the early morning—the new day ready to be lived thru—there may be mystery in it that imagination may be looking for—that imagination may wish to find—undefined by anything previous—head up—straight ahead—undisturbed by the rambling of the rushing crowds behind—endless—infinite—free—an unlimited space to fly for those that have wings.

Fashionable: according to the prevailing mode—made in accordance with the fashion of the day—following the free with swift and alert feet—trying to find the trace of the winged—trying to understand—not always certain—losing its path to right and left—recovering quickly—trying to regain the lost time—trying to follow the vision of those that fly ahead—trying to find it in their shadow—in the shadow of the modern is the fashionable.

comprehension of truer values, we have turned from the easel picture to a broader and more concerted field. The Exposition of Art in Industry was a revelation of the possibilities of "art in industry" as yet not

fully appreciated by either the enterprising manufacturer or the up-to-date home-maker. It was a symposium of a complete home, from furniture to kitchen utensils, a critical challenge in modern living design of art set to utility and purpose.

The Kem Weber exhibit, a setting for modern man to live in, received due recognition from critic and public. The ensemble was free from the stamp of school, period or adaptation. Conceived by the artist and craftsman of the day to suit the demands of the day, it proved, by its beauty, simplicity and adaptability to its purpose, that the conglomeration of sixteenth, seventeenth and even nineteenth century copies of furniture and general home decoration, commonly conceived as modern interior furnishing, is as much out of date as would be the methods of government, transportation—and all else that pertains to man's physical and mental activity—of those days.

It is more than a matter of local pride for California that our western exhibit

received due recognition among significant works of art of the East and Europe. It is an acknowledgement of our untried powers, as well as a tribute to our representative whose faith in the future ranks the standard of American art alongside the standard of American industry.

With a view to making art a part of the general scheme of living, Kem Weber lifts it from the seclusion of the show-room or gallery and sends it forth to function in a constructive way in the American home. He looks upon his task as a job to carry out and, in a higher sense, as a mission to fulfill.

The projection of the beautiful into all that affects the life of man is not a new idea. It had its inception in cave life and continues through the long history of human development. Each period has left a record of its art expression stamped with the physiological and sociological cross-currents of the life of the day, as complete as the record of its economic struggles and achievements. The artist is guided by the living forces that vitalize his time. Life creates for him the raw materials out of which he fashions his design.

Kem Weber is one of the voluntary messengers of our time who undertakes to bring this principle home in a thorough and businesslike manner. In his high-windowed studio in highly-colored Hollywood he weaves the fabric of his dream and ideal, wide awake to the needs and possibilities of his time.



DRESSING CABINET

KEM WEBER

Designed for the home of Mrs. T. A. Willard, Beverly Hills.

In San Francisco Galleries

(Continued from page 9)

Miss Newking likes the light tones of lilac and green and transparent blue and opal flesh color, with the result that, when their paintings hang together, one can look and forget the pictures, for the colors have their own charm for a few moments.

* * *

Howard Simon, for the first time, holds a one-man show of his oil paintings. It is the opening exhibit of the season at the Paul Elder Gallery.

Simon is not a painter. He is not a painter because he has not had the time, yet, in his youth and already full life, to realize what he needs in order to be a painter, to have any sort of an actual training, any sort of real struggle with a painter's problems. He is more than a painter, he is a born artist who, when he sets out to do it, will turn out to be a big man. So far, he has only tried his brush because colors, lines and forms are as natural a medium of expression to him as is wood cutting. As a wood engraver he has already achieved enough to be placed in the first rank of the contemporary wood engravers in the West, not to compare him to his confrères throughout the country with whom I would, personally, like to see him come in direct contact in a general exhibit, so sure am I that he would come out of the show with first honors.

Simon is showing at the same time with his oil paintings, both in the portfolio and on the wall, many of his wood block prints and several of his drawings. The series of wood cuts for the illustrations of the Windsor Press edition of "Rabelais" is magnificent. The spirit of Rabelais has been transposed here with a zest worthy of Francois Villon. And when I think of Simon and of Simon's art, I can never dissociate his figure and work from the personality and art of the unique Middle Ages poet. I do not mean to make formal comparisons between the naive poet of the French Middle Ages and the fervent and naive engraver, Howard Simon. I simply mean, by throwing these two names together, to suggest something of the spirit with which Simon's work is so deeply imbued.

Simon has no ideas, he is not an intel-

lectual, he is not literary in his art, he is painting or wood engraving; he is a poet, and he loves to love. . . . to love for the sake of loving, and it is why you feel that warm note in all his work. "Mother Earth," this beautiful conception of a colored woman nursing her baby, in sapphire blue and brown, with a ray of light green; his "Negro Playing Banjo," with its mellow drawing that evokes melancholy and romance; his "Head of Christ," God, a mass of red hair, a red beard à la Jehan Rictus, the modern French poet of the people and of the "Red Haired Jesus" of the poor, none of these are big paintings as paintings, but they are great works of art done by chance by an artist who knows not what he thinks he knows, and who does not know that which he knows.



PHOTO BY GABRIEL MOULIN

THE SUNFLOWER HOWARD SIMON

ANNUAL ART EXHIBITION AT LOS ANGELES COUNTY FAIR

The Los Angeles County Fair Seventh Annual Art Exhibition will be held September 18 to 23 at Pomona. Five hundred dollars in prizes and honorable mentions will be awarded to paintings in oil, water colors, pastels, sculpture and miniatures. Only works by professional artists will be accepted.

The jurors, none of whom are in the competition, are Edouard A. Vysekal, Donna Schuster and Theodore B. Modra, painters, and Andrew Bjurman and Merrell Gage, sculptors. Modra is director

of the exhibition, and Millard Sheets is his assistant.

Exhibits will be received at the Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles, until 5 p. m. on Saturday, September 8. For entry blanks and additional information, address: Los Angeles County Fair, Pomona, California.

Two complete changes of exhibitions a month is the new rule to be in effect during the coming autumn, winter and spring at the California Art Club, Barnsdall Park, Los Angeles. The exhibitions will include outstanding works from eastern and European painters and etchers.

VACLAV VYTLACIL SPEAKS BEFORE BAY REGION GROUPS

Vaclav Vytlačil, an artist and former student of Hans Hoffman of Munich, Germany, who has spent the summer months teaching at the art department of the University of California, and recently formed classes at the Berkeley League of Fine Arts, under the auspices of the university, has given several lectures in the Bay region, artists and laymen attending. He will speak at the Beaux Arts Galerie, San Francisco, on Saturday afternoon, September 11, at 2:30, taking "Modern Art" for his subject.

Perhaps the most articulate modern we have had in our midst, Vytlačil has made a very strong impression on the art groups of San Francisco, Oakland and Berkeley, where several painters of note declare that his contact has proven to be a renewed inspiration for them.

He is to leave California early this month, going to New York where he has been invited to teach at the Art League for the coming season. After his eight months' engagement is completed in New York, he expects to return to Europe, establishing himself in Paris.

STOJANA IN SAN FRANCISCO

The painter and versatile wood carver Giura Stojana, who has been residing in Los Angeles of late, after an eventful career of traveling around the world, is now in San Francisco, where artists, friends and critics are trying to induce him to staying indefinitely.

Stojana recently held an exhibition of his work at the California School of Fine Arts under the auspices of the Western Association of Art Museum Directors, and more especially of the East West Gallery of Fine Arts which had been instrumental in arranging for this exhibit through the personal efforts of Mildred Taylor, director of the gallery.

Some of his work is again to be seen shortly in an exhibition of modern art to be held this month at Hale Bros., San Francisco department store. This exhibition is being arranged by Forrest Brisse, a modern artist of Oakland.

Sloan Puppet Players

(Continued from page 4)

The revival of "Hamlet" will be followed in October by a broad burlesque of that melodramatic morality play of the gay 'nineties, "Ten Nights in a Bar-Room." The puppets for this production have been made by Enola Barker, and the settings, lighting and direction will be done by Sloan.

Plans are afoot for the presentation of "Macbeth," "Don Juan," an old Chinese play, and of Deems Taylor's opera, "The King's Henchman," with Edna St. Vincent Millay's libretto.

We may expect great things from the Sloan Puppet Players in the near future. On the first of October they are moving into a laboratory theatre of their own. Perhaps, then, even some of the old Greek dramas and comedies might be performed!

INDEPENDENT EXHIBITION HELD AT SEATTLE GALLERY

The first no-jury exhibition in Seattle was held last month in the new galleries of Renfro-Wadenstein. Although the independent is an old story in the East as well as in California and other intensified art centers, it was something new for the Northwest.

The representation was unique, it was a reversal of the usual. With the exception of four canvases, there was nothing "ultra" or post—"anything in the whole exhibition. The Seattle artists were determined to prove that the good old-fashioned art is still barnacled in the appreciation of the Seattle art public, which "knows what it likes." They were successful. There was an amazing array of northwestern scenery, snowy peaks, waterfalls and other scenic effects. Briefly said, the independent was void of short skirts and cuffed stockings, it was deliciously reminiscent of poke bonnets and leg o'mutton sleeves.

Approximately 300 entries were exhibited, and approximately 7,000 visitors viewed the array and voted on the three "best" paintings. There were three cash prizes, awarded by Mayor Edwards. First prize went to Ann Gellenbeck, of Tacoma, for her painting, "Sunlight through the Morning Mist." A pastel by Arcady Walters, "Buddhist Priest," won second place, and a large painting of Indians by Samuel Armstrong, also of Tacoma, came in third. The reactions of the crowds were true to form.

The highlights of the exhibition can roughly be drafted into two divisions, the work of Mark Tobey and his followers, and the work of the university group. "Concierge," "Flower Growth," "Ballet Dancer" and "Odalisque," by Mark Tobey, are without question the four most distinguished canvases in the exhibition. Viola Patterson, whose still life won first prize at the last Northwest Annual, presents much charm and subtlety of feeling in her painting, "Two women seated at a window." Among the university group, two oils by Ruth Pennington, a water color by Elizabeth Cooper, "Still Life," by Eugenie Worman, bring new life and vigor to the exhibition.

The balance of the collection, comprised of sculpture, prints, miniatures and textiles, is only average. The exceptions are the sculpture of Jacques Schnier, of San Francisco, and two etchings by Lewis Carleton Ryan. Schnier's sculpture won merited praise at the Thirteenth Northwest Annual, and his two pieces in the independent surely further his reputation. His work is simple and direct; his sense of mass and form relationship exquisitely balanced; what he has to say is amply told with economy of detail.

Renfro-Wadenstein announce that the independent will be an annual affair in the history of Seattle's art development.
—M. McL.

At the San Francisco Public Library until September 27 is an exhibition of designs by school children of the sixth, seventh and eighth grades. The designs have been executed in color and then applied to some variety of handicraft.

COMPETITION FOR PHOTOS OF NEW SAN FRANCISCO HOTEL

A photographic competition is being sponsored by the new Hotel Sir Francis Drake which opens its doors October 1 at Powell and Sutter Streets, San Francisco.

The subject matter is limited to exterior views of the hotel. The competition will be divided into three groups of work, amateur, advanced amateur and pictorialist. Prizes for the best print, artistically and technically, in each class will be awarded as follows: Amateur, trophy cup; advanced amateur, round trip to Hollywood with accommodations for three days at the Hollywood-Plaza Hotel and a personally conducted tour through one of the motion picture studios; pictorialist, \$100 in gold.

The prize winning and special mention prints will be exhibited in a salon at the Hotel Sir Francis for two weeks beginning October 15, on which date the awards will be made.

The judges are Mrs. D. E. F. Easton, Sigismund Blumann, Louis A. Goetz Blanding Sloan, W. H. B. Fowler, W. P. Day and Walter A. Folger.

William Horace Smith is director of the competition, which closes at midnight of October 1. Full particulars may be had from: Office of the Sir Francis Drake Photographic Competition, 447 Sutter St., Room 634, San Francisco.

WOMEN ARTISTS AT THE CASA DE MANANA GALLERY

Paintings by four women artists are being shown at the Casa de Mañana Gallery in Berkeley this month.

From September 4 to 15, the exhibitors will include Heath Anderson, whose decorative water colors were shown last season at Gump's in San Francisco; Marie Gleason Cruess; who will show oils and pastels, and Edna Sawyer McGill, with portraits of children and young women.

Afternoon receptions in honor of these artists will be held on September 11th by the Art Section of the Women's Faculty Club of the University of California, on the 12th by the Northbrae Women's Club and on the 13th by the All Arts Club of Berkeley.

From September 17 to 30 there will be a one-man showing of oils and water colors by Clara Jane Stephens, a former Portland artist now living in Berkeley.

SCHERBAKOFF, YOUNG-HUNTER EXHIBIT AT SANTA BARBARA

Water colors by Sergey Scherbakoff and paintings on gesso by Mary Young-Hunter are being shown in the galleries of the Art League of Santa Barbara until September 22.

Writing of this exhibition in the Santa Barbara "Morning Press," John M. Gamble, secretary of the Art League, says:

"The fantastic beauty in form and color of Mr. Scherbakoff's aquarelles put them in a class by themselves.

"His flair for unusual form and beautiful, intricate ornamentation with an almost barbaric splendor of color of extraordinary richness borders close to genius.

"The delightful paintings on gesso by Mary Young-Hunter are a modern revival of an exquisite art which was developed centuries ago by the great masters of Italy.

"A carving on wood is built up and modeled into low relief with a mixture of whitening and glue, after which the design is enriched with color and gold or silver leaf. The method requires much skill and patience."

MANY PAINTINGS SHOWN AT CALIFORNIA STATE FAIR

More than 200 paintings have been entered in this year's art exhibition at the California State Fair at Sacramento, September 1 to 8. All of them are the work of California artists, or by artists who spend most of their year in the state. The paintings have been hung under the direction of Mrs. Jane Amundsen, superintendent of the State Fair Art Gallery.

The judges of the exhibition are Maynard Dixon of San Francisco, who is now at Sacramento engaged in the completion of paintings for the walls of the new state library; Ralph Morris, assistant director of the Fine Arts Gallery of San Diego, and Charles S. James, head of the art department of S. & G. Gump Co., San Francisco.

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Madge Tennent of Honolulu

By Clifford Gessler

ONE of the most alive and forward looking artists in Honolulu is Madge Tennent. Having attained a success in portraiture which has placed her high in that field in the Islands, she might, had she been made of less resolute stuff, have settled down to repeat herself year by year, profitably and unprogressively. Instead, she has chosen to experiment in a different medium, a different style to strive for expression by means that comparatively few of the admirers of her earlier work understand.

Madge Tennent, with her husband, Hugh Tennent, came to Honolulu from Samoa some five years ago with a background of London training and of painting in New Zealand, South Africa and the South Seas. She soon became known as a skilful worker in pastel, charcoal, crayon and the like, and one adept at catching likeness—whether in the more or less subtly flattering style that is expected of a portrait painter, or in the more interesting manner that characterizes her work in depiction of racial types, the material for which is rich in Honolulu.

Mrs. Tennent's new work, however, is an abrupt departure from the old. She is painting in oils—barbaric flaming oils, in patterns that sometimes shock the conservative admirers of her portraits. She paints in color, leaving form to be guided by color; or she riots in strange and fantastic forms of tropical foliage. She delights especially in tropic reds and warm browns, in designs of reclining Hawaiian figures against backgrounds of tropical foliage or of primitive interiors. If a figure gets in the way of the design for which she is working, so much the worse for the figure. One of her favorite works contains a girl cut off just above the waist, with an amputated arm hanging over the back of the rustic couch on which reclines the central figure of the piece, a brown, red-clad Hawaiian girl.

This alertness of outlook is encouraging, if at time disturbing. Mrs. Tennent is working toward what she wants to do; toward the expression which she craves. She has achieved it thus far only in part, only dimly. She looks upon these works rightly as signposts on her way. But they are arresting in their raw, crude strength; they are interesting and heartening in their bold forward-striding determination. One looks at them and feels that here is



HAWAIIAN TYPE

MADGE TENNENT

one who is not afraid. And that is a good thing for art.

Madge Tennent is feeling her way to an expression that will transcend these initial efforts. She will be heard from. Let the good work go on!

A lecture, "What is this Modernism?" will be given Monday evening, October 1, before the members of the Kingsley Art Club of Sacramento, Calif., by Hamilton A. Wolf, a member of the faculty of the California School of Arts and Crafts, Oakland, and of the U. C. extension division.

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Three Pioneer Artists

(Continued from page 1)

fornia. Already they could see immense canvases to encompass all they could behold from the Sierra to the sea.

Keith began with the Sierra, Hill with the rocky entrance of the Golden Gate and the grandeur of the Yosemite, and Yelland with the valleys and the coast. This, their first lesson, they learned well. They found themselves climbing the wrong peak toward that pinnacle of self-expression which was their goal, in humbleness they descended and, with their feet on the ground this time, set patiently and diligently at work to study, to search the way to their inner selves, to find that corresponding chord and balance to the things created in order to give expression to their visions and emotions, and thus be able to leave that precious gift behind in form and color, so that by it others too could learn to see.

With its joys, this was the road of hardships; but they had youth, and enthusiasm was their companion. After many years of struggle they finally arrived in the land of their desire, face to face with those more intimate subjects akin to their natures and within their power to express.

Keith found himself among the oaks, and there, at the sound of singing air, sang his prayer in sunlight and shadow, springtime and storm and the coming of the moon. Thomas Hill found that beauty in the light that played on the stone walls and falling waters of the Yosemite Valley, and Yelland remained in the lowlands, in the fields, on the lake shores, along the coast. Hill became the painter of those translucent light effects, and he clothed in classic splendor the glory of daylight. Yelland, whose nature was gentle, became the interpreter of the scenes so dear to him, the melancholy marshes. A scholar, he became in turn a teacher.* Keith was more the dreamer, the idealist.

These three pioneers of the '80s and the '90s had no quarrel with the rising moon nor scorned at the setting sun. Rather they received inspiration. They were patient and they had faith; their lives they gave to Art, to that beauty they so longed to realize and to transmit to others. This, in a measure, they did; but in reality they did not found a school, and none of the three left any followers. What they did leave was an inspiration, handing down that light which so brightly burned in their souls for others to carry on.

To-day these three artists are practically forgotten. In their time they found appreciation, and their paintings are now scattered throughout California and the entire country, east and west. None of their best examples are to be found in any of our museums. This is particularly true of their drawings and sketches. We hope that in the near future an intelligent search of their best work will be made and, together with the work of the men who preceded them and came after, a retrospective exhibition be given. This

would indeed merit our gratitude, and would be interesting and helpful to the student artists of to-day. Theirs was the love of creation; in their work they left that devotion which cannot be destroyed.

* * *

It is now the hour of evening, the August moon is rising in that glorious glow of the setting sun. What sublime quietude! Through this enchantment we can see these noble dreamers in that eternal plane they sought so much to reach through Art.



SANTA BARBARA POSTER
COMPETITION WINNERS

The poster shown above was the winner in a competition for posters featuring Santa Barbara, held this summer under the auspices of the Santa Barbara School of the Arts. It was designed by Miss Betty Shropshire, until recently a student of the San Diego Academy of Fine Arts, and now engaged in professional work. She was awarded a prize of \$200.

The second prize, a tuition scholarship in the Santa Barbara School of the Arts, valued at \$150, was won by Miss Mary Herwig of Los Angeles, a student of the Otis Art Institute there.

First honorable mention went to Jack Hanes, a graduate of the University of Utah, now engaged as a professional designer in Glendale, California. Henry A. Gottsche, a student at the Otis Art Institute, won second honorable mention.

There were forty-four entries in the competition, from California, Kansas, Illinois, Florida, Tennessee, New York, New Jersey, Ohio, Oregon, Massachusetts and Missouri. They were judged by three artists of Santa Barbara: Albert Herter, De Witt Parshall and Dwight Bridge.

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OTIS SHEPARD

POSTER EXPERT ADDRESSES BAY REGION ART TEACHERS

The following are extracts from a recent talk by Otis Shepard, general art director of the Foster and Kleiser Co., San Francisco, before the Bay Section of the California Art Teachers' Association: "There is a constantly changing means of expression in advertising. Magazine illustrations show this now. The advertising of tomorrow will be symbolism. Symbolism is easier to understand. The artist's business of tomorrow will be to sell some new idea.

"Poster work is paving the way to appreciation of fine art by the general public, and will help to create a market for the product of the artist who is doing fine art.

"We need less waste in advertising space, supplemented with more advertising ideas.

"Groundwork is essential in knowing what to leave out and what to put in. In every student's work you will find something; then add what you know belongs there."

The fall term of the Otis Art Institute will open September 24. The institute is maintained by the county of Los Angeles as a department of the Los Angeles Museum. Classes are held daily and on Monday, Wednesday and Friday evenings.

Instruction is given in illustration and commercial design, interior decoration and stagecraft, costume design, sculpture, life-class drawing and painting, portrait and landscape painting, architectural drawing and design, decorative design and craft-work.

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U. C. EXTENSION DIVISION OFFERS COURSES IN ART

The Extension Division of the University of California announces a series of art courses to be given by Hamilton A. Wolf during the fall and winter terms, starting September 11. These courses include Art Appreciation, Modern Art and Artists' Technique of the Fine Arts and Pictorial Composition.

Another group of extension courses of interest to art students and laymen is that given by Miss Emma J. McCall. She will have a course in Color and Design, starting September 20, and one beginning on the same day in Figure Drawing.

All of these courses will be given at the new headquarters of the Extension Division, 540 Powell Street, San Francisco.



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FASHION ART SCHOOL OPENS NEW DEPARTMENT

A new department of commercial art has been organized by the Fashion Art School of San Francisco, it announced by Miss Anna C. Gallagher, director of the school.

The new department is under the direction of Heribert and Maria von Ridelstein. Mr. von Ridelstein recently completed several murals for the new Biltmore Hotel at Santa Barbara. His work covers a wide range in modern and decorative art, portraits, landscapes, mural painting, illustrations and posters.

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ETHEL M. ABEEL JOINS ARTS AND CRAFTS STAFF

Ethel M. Abeel is in charge of instruction in water color for the recently opened fall term of the California School of Arts and Crafts, Oakland. In addition to her week-day classes, she is conducting a special Saturday morning class of particular interest to teachers free to study on that day only.

Miss Abeel studied at the Art Institute of Chicago and at the Parisian academies Ranson and Colorossi, as well as under Armin Hansen and Frederick Gray in this country.

In December, 1925, Miss Abeel held a one-man show at the Oakland Art Gallery, and has since been a frequent contributor to exhibits in California. She is at present making some interesting experiments with oils as her medium.

One of the new features of the curriculum for the winter term of the California School of Fine Arts, in San Francisco, includes professional courses of applied design, such as interior decoration and commercial art.

The complete program, which is being taught in both day and evening classes, includes drawing, painting, sculpture and design.

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"THE ART OF COMPOSITION"
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CALIFORNIA ART TEACHERS' ASSOCIATION BEING FORMED

A statewide organization of the art teachers of California, to be known as the California Art Teachers' Association, is being formed under the guidance of Samuel J. Hume, state director of avocational activities. Its purpose is to achieve unity of action in matters pertaining to the interests of the art teachers, by welding together the several groups of art teachers already existing in various parts of the state.

The first official step was taken August 25 at Oakland at a special meeting of the former California Drawing and Art Teachers' Association, composed of art teachers in the Bay region, whose members voted to have their association become known henceforth as the Bay Section of the California Art Teachers' Association.

It is anticipated that similar action will be taken in the near future by the Southern California Art Teachers' Association, at Los Angeles; by the Central California Art Association, composed of about fifty art teachers in and about Fresno, and by other groups.

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CALIFORNIA OLYMPIAD IN 1932 TO FEATURE THE ARTS

A feature which promises to give added distinction to the California Olympiad in 1932 will be the inclusion in the program to a greater degree than ever before of competition in the arts of painting, sculpture, music and literature. This feature played an important part in the ancient Grecian games, but has never been given much attention in the modern Olympiads.

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YOSHIDA SEKIDO, PAINTER AND GOOD-WILL AMBASSADOR

Under the auspices of the Southwest Museum, Highland Park, Los Angeles, and of Miss Grace Nicholson, an illustrated lecture on Japanese art was given at the Nicholson "Treasure House" in Pasadena on the evening of August 21 by Professor Yoshida Sekido, noted painter of Japan.

A painting on silk done by Professor Sekido in the course of this lecture was presented to the Southwest Museum and officially accepted by Dr. James A. B. Scherer, its director.

Of the manner in which the silk was painted we quote from the Los Angeles "Times":

His platform was arranged in an exact replica of his workroom in Japan. His disciples, two ancient Japanese men whose lives have been devoted to art, stood at his side to hand him brushes, fan his paints and assist him in the accustomed manner, which amounts, virtually, to a ritual. Ken Nakazawa, assistant custodian of oriental art at the museum, was in attendance to interpret the various movements of the painting and to point out its finesse.

And there, before a group of some 150 persons, alien to him and to his art, Sekido completely lost himself in his concentration on the work before him. The picture was finished in less than two hours, despite the fact that it was painted on silk, which is a very difficult material to use. According to Dr. Scherer, the whole picture must be foreseen from the beginning, for on silk no mistake can be corrected.

Sekido, according to Dr. Scherer, came here in the hope of interpreting the life of his people to the western world through his art. He believes that that is the way to greater understanding between them.

The inscription on the picture, done in ideographs, says: "Persimmons and Sparrows, done the twenty-first day of the eighth month at Pasadena, California, for the Southwest Museum by Yoshida Sekido."

It depicts the branch of a persimmon tree bearing some of the fruits, with sparrows, which are Sekido's specialty, perched here and there. The essence of Japanese art, Dr. Scherer explains, is to convey the spiritual quality of the thing painted, rather than the faithful reproduction characteristic of western art.

OREGON ARTISTS EXHIBIT AT PORTLAND NEXT MONTH

An exhibition under the auspices of the Society of Oregon Artists will be held during the first two weeks of October at Portland. The society was formed about a year ago. Its officers are as follows: William Gray Purcell, president, 743 Georgian Court; Miss Sally Hart, treasurer, c/o Olds, Wortman & King, and Mrs. Colista Dowling, treasurer, 742 Belmont Street, all of Portland.

RESULTS OF POPULAR VOTE IN MARIN ART EXHIBITION

An oil painting, "Serenity," by Clyde Scott, was the winner in the popular vote taken among those who attended the Marin Art Association's recent annual exhibition at the Mill Valley Outdoor Art Club.

Second place in the popular vote went to W. F. Rauschnabel's painting, "The Clipper," and third to Mary E. Call's painting, "False Bay, San Anselmo."

The most popular exhibits in the applied arts group were the copper work of Jack Clausen, batik belts by Marianne Rauschnabel and bookbindings by Hazel Dreis.

A painting by Archibald Burns was stolen from the gallery where it was being shown together with works by other Marin artists in the Marin County Fair at Novato, California, last month.

Casa de Mañana Gallery

Vera Irene Patch, Director

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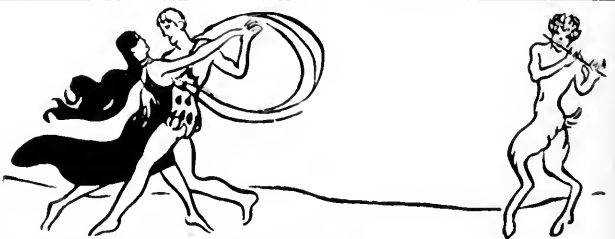
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TWO-JURY SYSTEM FOR COMING 14th NORTHWESTERN ANNUAL

The Fourteenth Annual Exhibition of Northwestern Artists will be held September 23 to October 29 in the galleries of the Seattle Fine Arts Society. There will be two juries—one conservative and one modern—of three members each, to pass on acceptances and awards. The thirteenth annual, held last April in Seattle, was predominantly modern and aroused a storm of protest from the conservatives, who demanded that the entire show be rejuried. As a compromise, the date of the fourteenth annual, originally set for December, was advanced to September, and the two-jury system adopted.

SEIDENECK PRESIDENT OF CARMEL ART ASSOCIATION

George J. Seideneck was elected president of the Carmel Art Association at its annual meeting held August 13 at Carmel, Calif. He succeeds Pedro J. Lemos.

Other officers elected for the coming year are as follows: 1st vice-president, Miss J. M. Culbertson; 2nd vice-president, Katherine Corrigan; financial secretary, Lt.-Col. Robert H. Stillman; recording secretary, Homer Emons; treasurer, W. F. Norman; directors, Myron Oliver, E. Charlton Fortune, C. Chapel Judson, James Frederick Hopkins and George Koch.

OPENS SCHOOL OF PAINTING

Miss Ethel M. Wickes, noted for her water color paintings of California wild flowers, is opening this month a school of painting in San Francisco at 222 Kearny Street. She will conduct classes in oil as well as in water color painting, and in free-hand drawing. On the walls of one of the rooms of the school is being shown the collection of wild flower paintings, 132 in all, which won for Miss Wickes a special medal of honor at the California State Fair in 1917.

WATER COLOR ANNUAL

The Eighth Annual Exhibition of the California Water Color Society will be held October 2 to November 4 at the Los Angeles Museum. The closing date for entries is September 28. The members of the jury are as follows: Max Wiczorek, Bessie Ella Hazen, Loren Barton, Carol Weston, Franz Barsz; alternates, Henry Richter and Annie McPhail.



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San Diego: Fine Arts Gallery of San Diego.
San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Downtown Circulating Library, Paul Elder's, The Emporium French Book Store, Little Pierre



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THE CALENDAR

FOR SEPTEMBER

Note—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Exhibition of work by students of Vaclav Vytlacil in the League's summer school. Block prints by Blanch Lazzell.

Casa de Mañana—Sept. 1 to 15, portraits by Edna Sawyer McGill; oils and pastels by Marie Gleason Cruess; decorative water colors by Heath Anderson. Sept. 17 to 30, oils and water colors by Clara Jane Stephens.

CARMEL

Carmel Art Gallery—September exhibition of works by Carmel artists.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

Marsh's—Rare oriental art.

HOLLYWOOD

Hollywood Chamber of Commerce—Works by artists of Hollywood.

Kanst Art Gallery—General exhibition of paintings.

Print Rooms—Lithographs by Daumier, Gavarni, Begas, Bellows and others.

Southby Art Galleries—Paintings by American and European artists.

LAGUNA BEACH

Laguna Beach Art Gallery—September exhibition of paintings.

Long Beach Public Library—Paintings by Charles Joseph Rider.

Pacific Southwest Exposition—Through Sept. 3, exhibit of fine and applied art.

LA JOLLA

La Jolla Hermosa Gallery—Paintings by California artists.

La Jolla Public Library—Sketches by members of the La Jolla Art Association.

LOS ANGELES

Ainslie Galleries, Barker Bros.—Paintings by American and European artists.

Dana Bartlett Gallery—Etchings by Dan Sayre Groesbeck. Paintings by western artists.

Biltmore Salon—Paintings by American artists.

California Art Club—Prints from the Merle Arncliffe collection.

Cannell & Chaffin—Etchings by A. H. Haig.

Classic Art Gallery—Old and modern masters.

Los Angeles Museum, Exposition Park—Mrs. H. A. Everett loan collection of water colors and block prints by Lucie Billings.

Newhouse Galleries—American portraits by Sargent, Bellows, Stuart, Luvenek, Chase, Currier, Adams, Thayer.

Stendahl Art Galleries—Dining room and over mantel paintings by Jessie Arms Botke; still life and landscapes paintings by Cornelis Botke.

Wilshire Art Galleries—Landscapes by Dedrick B. Stuber.

Zeitlin's Book Store—Lithographs by Peter Krasnow.

MONTEREY

Mission Art & Curio Store—Works by California artists.

OAKLAND

Mills College Art Gallery—Permanent collection of western art. Albert Bender collection of miniature delfts in bronze.

Oakland Art Gallery—Through Sept. 26, water colors by Selden Connor Gile and Bernard von Eichman. Coining, paintings by Charles Stafford Duncan.

PALO ALTO

Palo Alto Library—Paintings by Dr. H. A. Alderton.

PASADENA

Huntington Library and Art Gallery—Permanent collection of English masters. Rare books and manuscripts.

Kievits Galleries—General exhibition of Dutch and Italian masters.

Grace Nicholson Galleries—Exhibits of rare Oriental art.

Pasadena Art Institute—Paintings by Pasadena Society of Artists.

Pasadena Public Library—Paintings by

Guy Rose, Arthur Hill Gilbert, William Wendt, James G. Swinnerton, Edgar Payne, Gardner Symons, Elmer Schofield, Orrin White, Joseph Kleitsch, Armin Hansen, Frank Tenney Johnson, Alson Clark. Rare basketry loaned by Mrs. Mary E. Adams.

SACRAMENTO

California State Fair—Sept. 1 to 8, annual exhibition of paintings by California artists.

Crocker Art Gallery—Permanent collection of paintings.

SAN DIEGO

Fine Arts Gallery of San Diego—Permanent collections of the gallery arranged in national groups.

SAN FRANCISCO

Beaux Arts Galerie—Sept. 10 to 21, paintings by Walt Kuhn. Sept. 11, at 230, lecture by Vaclav Vytlacil on "Modern Art." Sept. 26 to Oct. 10, paintings by Rinaldo Cuneo.

Bohemian Club—Sept. 8 to 15, exhibition of figure composition paintings for Phelan awards.

California Palace of the Legion of Honor—Sept. 9 to 30, paintings by Lorser Peltelson and Natalie Newkirk. Sept. 16 to Oct. 8, exhibition of pictorial photography, sponsored by Pictorial Photographic Society of San Francisco. Jacob Stern loan collection of paintings. Permanent collections.

Courvoisier's—Paintings by Thomas Hill. Selected prints.

East West Gallery of Fine Arts—Through Sept. 5, paintings and drawings by Lucretia Van Horn; wood sculpture by Col. Robert O. Van Horn; drawings by their daughters, Margaret and Lucretia Van Horn. Sept. 6 to 26, paintings by Rockwell Kent.

Paul Elder Gallery—Sept. 4 to 25, paintings, drawings and wood blocks by Howard Simon.

S. & G. Gump Gallery—Sept. 1 to 16, eighteenth century mezzotints from a private collection. Etchings of European architectural subjects by Samuel Chamberlain. Sept. 17 to 29, wood block prints by Judson L. Starr.

Persian Art Centre—Rare Persian miniatures, tiles, rugs and textiles from the collection of Dr. Ali-Kuli Khan.

Augustus Pollack Gallery—Chinese paintings and ceramics.

Schwabacher-Frey Gallery—Etchings, mezzo prints and wood blocks.

Vickery, Atkins & Torrey—Sept. 19 to 22, annual exhibition of the California Society of Etchers.

Ethel M. Wickes Studio—Water color paintings of California wild flowers.

Gertrude Wood Gallery—Paintings by Bertha Stringer Lee.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through Sept. 22, paintings by Sergey Scherbakoff; paintings in gesso by Mary Young-Hunter. Sept. 24 to Oct. 6, paintings and drawings by Allan G. Cram.

UTAH

OGDEN

Hotel Bigelow Gallery—Paintings by California artists.

SALT LAKE CITY

Newhouse Hotel Gallery—Paintings by Utah artists.

WASHINGTON

SEATTLE

Seattle Fine Arts Society—Paintings by Edgar Keller. Dial Prints. Sept. 23 to Oct. 9, Fourteenth Annual Exhibition of Northwestern Artists.

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PHOTOGRAPH BY TINA MODOTTI

COURTESY OF THE CALIFORNIA SCHOOL OF FINE ARTS

Detail of a wall painting by Diego Rivera. It depicts the burial of a patriot.

The Tragedy of Rivera

By RUDOLF HESS

DURING THIS past summer I made a trip through Mexico, dressed as a native, and travelling in all sorts of makeshift ways with the odds and ends of humanity that are endlessly migrating from town to town. Having no special purpose in mind, other than to see the country and its people, I found this the only safe way to trek. I came close to life as it is lived there, with ample opportunity to observe its squalor and inertia.

Most of the towns that I visited were pretty depressing, but I was surprised

to find Mexico City not much less so than the others. Its markets and shops are better than those in most of the other towns, but a surprising number of its native inhabitants are as impoverished and filthy as they are elsewhere. Rag-clad beggars sit on the curbs of the narrow streets eating odds and ends of food, pestered by flies and starving dogs. Some of them sleep in damp cellars, or in corners to be found in the ill-smelling alleys. The narrowest streets are crowded with sweating masses of humanity, beg-

ging, selling lottery tickets or merchandise, most of them lying, stealing or cheating when they can.

The air in these districts reeks with the odor of rotting fruits, discarded behind the fruit stands, mango pits which people have spit into the gutters, unwashed humanity, and every sort of sewage and filth. As you elbow your way through these congested thoroughfares, donkeys laden with charcoal push you aside as they pass, and you see that their flanks, cut and bleeding from spur jabs,

are covered with flies. This was the Mexico City that impressed itself upon me.

The building which is occupied by the Mexican Ministry of Education houses the wall paintings by Diego Rivera. It is a drab three-story building, constructed with a large central court, or patio. Balconies encircle the two upper floors. A bridge crosses the center of the court at the second-floor level, with the effect of dividing the patio into two parts. The court walls, from the bottom to the top of the building, are covered with the Rivera paintings.

By standing at the center of the court, on the ground floor, one may get a general view of its painted walls. Of course I had seen, from time to time, reproductions of portions of them. I scarcely know what I expected they would be, but I was not prepared to find them what they are. If they are meant to represent Mexico, it is not the country that I traversed. They depict an idealized country that is peopled with types of natives that one seldom, if ever, meets. This was my first reaction, and it struck me with great force.

Rivera's paintings are not, in the accepted sense, mural decorations. They are a man's mental processes. They are a diary of his development, listing its stages in chronological order. Rivera apparently started to paint his ideas on the walls at one side of the lower court, with no preconceived plan in mind, and painted his way around it. The general subject is industry. He began with great simplicity, working in earth colors, but as he progressed he gradually became more elaborate in form and color, and more involved in detail, until the end does not match the beginning.

He did only a portion of the walls of the second floor. Here he apparently tried to revert to simplicity, using only a brownish black, combined with white, as his mediums. Whatever he may have had in mind here he failed to express. The result is rather terrible. The portion of this floor that he did not use for his own work has been decorated by some of his pupils, with no relation to his work or to that of one another. As a whole, it is a monstrous botch—a mess of odds and ends, and means nothing.

The third floor is all his work, done in what might be called a spiritual mood. In the half of this floor that he last painted are to be found applied, for the first time, certain conventional principles of mural decoration. In subject, the panels are idealized political cartoons, of course. Decoratively, they are the only ones of the paintings that stay in their places on the walls. Artistically, they are the least tasteful, though they are best in color. They reveal a vastly more sophisticated painter than was he who started with simple earth colors, at the ground level, and one whose artistic ideas and convictions have changed very noticeably.

The decorations that cover the walls along the main stairway have no relation

to those in the patio. They begin at the lower floor with a sort of Creation theme wherein nude figures appear against dense foliage, and end at the top with thunderbolts and lightning. Supernatural beings emerge from the storm, annihilating soldiers, financiers and church officials, while the emancipated masses are seen peacefully rebuilding a neat and spotless Mexico.

On the whole, the Rivera paintings impress me as not being expressive of Mexico. In this country we are in the habit of considering the various phases of our city and town life as being, in a large sense, expressive of our national life. We regard the urban scene as typical of our civilization. If someone were to paint a series of scenes representing an absurdly idealized American farm life, one which does not exist, we would scarcely accept it as being expressive of our national spirit. The essentials that would be missing in such a series are missing in Rivera's ideal Mexico. To me, this is the weak point in what he has to say in his wall paintings. Even accepting them for what they are, they represent something of which I failed to find any evidence existing in Mexico.

I do not mean to belittle Rivera as a creative artist, nor to minimize what he

has contributed to the world in painting the walls of the Ministry Building. It is a tremendous achievement. I only feel that his wall paintings are there misplaced and wasted. Most of what he has crowded together within the narrow limits of one patio might better have been distributed through a series of canvases which, through the medium of exhibitions, would have reached and benefited a greater number of people, not only in Mexico but throughout the world.

Though the paintings are wonderfully executed, and even become great in spots, they are, on the whole, extremely depressing. What were once the walls of a building have been transformed into a turbulent, toiling world with no relation to what supports it. While there are general divisions of subject matter, the parts are unrelated and are arranged without sequence. The people of this world toil, rest, play and kill unconvincingly, and with much too much gusto. They are figments of the imagination of a man who has not attempted to decorate a building, but who has used every available inch of wall space on which to overstate his opinions and proclaim his political theories. If such radical propaganda has a value, it is regrettable that it should have been perpetuated in a place where those for whom it is intended, and who might profit by it, will never see it. Nor will it even be perpetuated, either as propaganda or as art, for in a comparatively few years these badly built walls will have crumbled away.

During my first visit to the building I learned that Rivera, who had just returned from Russia, was coming back to work on the following day. If I had been unprepared for the impression which his work was to make upon me, I was even less prepared for the man himself. What he may have been like a few years ago I do not know; perhaps he has changed with his development. As he is now, I should say that his predominant characteristic is a conscious showmanship. He is the P. T. Barnum of Mexico. Possessed of tremendous poise, he approaches his painting scaffold as a statesman would approach a platform from which to deliver an oration. He dominates his audience and his "stage" with the easy confidence of an experienced actor. His oration he delivers by translating it into terms of form and color, and stating it on the walls.

As I stood there talking with him and watching his professionally perfect performance, I could not but think how unfortunate it is, not only for Mexico but for the world at large, that so great a painter should also be a great politician—or else that so great a politician should have turned to painting as his mode of expression. That the one should continually defeat the other is inevitable. For what he may gain in one he must pay from the other. He may be a master painter, and also a master statesman, but so long as he is both at once he is also a colossal figure of tragedy.



A satirical panel by Rivera, representing the seduction of Miss America, who sits at the front, left. Next to her is Mr. American Banker, then Miss America and John D. Rockefeller. Across from her sits Mr. Mexican Capitalist, Mrs. American Banker, Henry Ford and J. Pierpont Morgan. This panel is one of those on the top floor of the Ministry of Education building in Mexico City.

Two Ironic Romanticists

By SONIA WOLFSON

THEY ARE INCORRIGIBLE romanticists—Luvana and Edouard A. Vysekál—but the gods bequeathed unto them both a legacy of laughter, the fairest grace of heaven and earth. Through the colorful veil of their painted glorifications, this shaft of humor pierces and illumines ironically but never bitterly. It is rather a kindly philosophical humor than a biting or vindictive one, and dispels the ghost of sentimentality from a world where even ugliness achieves beauty through the hypermetropic vision of the Vysekáls.

This genius for combining the ironic with the romantic is revealed particularly in self-portraits, and in portraits of each other, where they mock themselves with comprehensive fervor, yet retain an illusive quality despite the comic-realistic likenesses. "We Don't Know Where We're Going, But We're On Our Way" is an unforgettable, rollicking satire, and at the same time a poignant, wistful dramatization of hope. Edouard Vysekál painted it just before the United States entered the war. He depicted himself and his wife, hand in hand, ready to face the inevitable as is, i.e., smocked, house-slipped, faintly apprehensive and much more devil-may-care. The picture conveys these narrative implications not only literally but aesthetically. The colors on the canvas sing and laugh and are bravely unafraid, they are fresh and gay and slightly ostentatious, as youth is; the pigment has bulk and weight, the forms have contour and volume and a vaguely suspected inflation as of a consciously expanded chest.

This imbuing of material and medium with animate purpose is what gives such sparkles to most of Edouard Vysekál's work. It is not merely fine painting, to be admired for its technique, its correctness. As a matter of fact, though the technique is impeccable, its utilization has a greater latitude than correctness would ever encompass. Mr. Vysekál is infinitely painstaking. He makes sketch upon sketch, constantly arranges and re-arranges in these preliminary experimentations, but when he finally works on his canvas it is with a swiftness born of surety, an inspiration born of conviction. The result is a conception which evokes an equally live, spontaneous feeling in the beholder, an actual warm reaction rather than a cold, calculating, comparative estimate of the worth of the painting.

This Czechoslovakian artist sometimes tackles strange subjects and, with strange tactics, still summons somewhat grudging approbation. I remember a painting of a muddy oil pool, with the unseen blazing sun changing its slimy black to purple and somehow rearing, from the drab surrounding ground, hues of brilliant orange. Only the evidence of my eyes could convince me that purple and orange are capable of fraternizing so amicably, so exhilaratingly. But let it not be assumed that Mr. Vysekál depends on startling



GRACIA LOPEZ

LUVANA B. VYSEKÁL

effects for his reputation as one of the most consistently interesting painters of southern California. On the contrary, it is precisely because of his solidity, his dependability as a fine draughtsman, his sanity amidst the muddle of over-introspectiveness that too often assails us, that his works have won acclaim from both modern and conservative critics, juries and laymen. He bridges the gulf between the two factions simply because he has "the quality of the old masters coupled with the freedom and sophistication of today," and this is affirmed in such paintings as his superb "Salome—Form Organization," in "Intra-Movement," a travesty on cafeterias, in "Mexican Children" and in "The Herwigs," his latest painting. A group of Mr. Vysekál's water colors, perhaps the most spontaneous expression of his art, will be seen shortly in a group exhibition at the Beaux Arts Galerie in San Francisco having been shown previously at Macbeth's and Kraushaar's in New York City.

Luvana Buchanan Vysekál professes to be an uncompromising realist—a realist not in the sense of recording every wrinkle in an aged face, but of suggesting the essential characteristic of age or any other verity with the utmost directness and simplicity. She has classified herself ably but inadequately since so many other important factors equally distinguish her work. In "Portrait of a Friend" she gives not only a pleasing picture of a blonde, Germanic lady, but conveys therein a noble sense of dignity and of integrity. The prevailing color of the painting is brown, and seldom before has brown achieved such seductive tonality. Therein is the delightful deviation from the uncompromising, — the irresistible quirk that gives such zest to her pictures. Color is joyous potentiality to her, and she does luscious things with it, as in "Josephine Dillon—Dramatist," where a lovely green robe flows from a gold background as strongly as the sea ebbs

(Continued on page 14)

THE ARGUS

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An Editorial Bow

When I was asked to join the staff of "The Argus", the first thing I did was to consult a dictionary in order to see what it is that I was supposed to edit. But I could discover therein no reference suggesting any connection between Argus and Art. I found, however, that there was once a gentleman by the name of Argus who is reputed to have had a hundred eyes. That must have had its advantages, provided he was not obliged to wear eye-glasses. But if Juno had been a bit more practical, instead of turning him into a peacock she would have combined him with Siva, who had four heads, and with Durga, who had eight arms, thus producing an adequately equipped, and almost perfect, editor.

I have never found it possible to consider work that I like doing as anything else than play. I therefore find it difficult to outline a definite policy for the future of "The Argus". And besides, anything described as having a "policy" always gives me the feeling that it is cut, dried and labeled, and I object to labels. An eastern publication recently referred to me as being a "pro-modernist". I don't know just what a pro-modernist is, but whatever it is, I ain't.

If I must be called pro-something, in my modest if slightly hypercritical way, I should prefer that it be pro-honest and pro-just. I can scarcely hope, in those respects any more than in others, to live up to the high standard already set for "The Argus" by my predecessor in the editorial chair, Jehanne Bietry Salinger. But since she has left this precious child of hers to my tutelage, it is going to be brought up as she would wish it to be, so far as lies within my power.

It seems to be the usual and natural thing for every artist to turn for inspiration and relaxation to some field of the arts other than the one in which he

is active. For this reason, it is our intention gradually to broaden the scope of "The Argus" to include music, drama, the applied arts, and reviews of books that come within these fields. This means that our columns will be open to anything of real value pertaining to the arts.

Having permitted myself this confidential interlude, I make my bow and, perforce, accept the gilded dignity of the sovereign pronoun.

—JUNIUS CRAVENS.

"THE WITCH"

The Players Guild of San Francisco is to be congratulated for its selection of "The Witch" as the opening production for its seventeenth season. The play, adapted by John Masefield from a Norwegian folk-drama, offers opportunity for consistent, imaginative treatment.

Witchcraft is not a pretty theme; and incest, as the playgoer of today knows to his discomfiture, is an always direful complication. Nevertheless, this young girl married to a senile priest and horrified by his revelation that her dead mother had practised witchcraft, wins our sympathy because her love for her husband's son by a former marriage is made to seem pitiful and the weird denouement thus achieves the austere inevitability of Greek drama.

The difficult role of the young witch as taken by Beatrice Benaderet sustained the essential pathos to save the play from tawdry sensationalism. Herbert Heyes was an impressive Absolon whose portrait Albrecht Durer might have painted against the panelled doorway of the rectory and living-room. Martin, the son, tortured by loyalty to his father and guilty love for his father's wife, was played by Jean Jostyn, who brought to the part a Hamlet-like intensity. Perhaps the best acting in the play was done by V. Talbot Henderson, who took the part of the drunken priest.

Ralph Chessé's sets, especially after the first act, contributed definitely to the effectiveness of the production. Without any mannerisms or trickery, he established in the living-room scene, and in the final scene in the cathedral, compositions which spaced well and were intriguing in color and line. The badly handled wind machine in the third act and the too ruby glow from the fireplace across the love scene were details which can easily be straightened out.

Reginald Travers who directed the play chose his cast with admirable discretion and handled the mob in the last scene very successfully.

LESLIE CONNER WILLIAMS.

"NED MCCOBB'S DAUGHTER"

Bootlegging having become a recognized and honorable profession, it is not surprising that Sidney Cox Howard should have chosen it as the theme for his play, "Ned McCobb's Daughter." Like all plays that pretend to be a slice of life, it is complexly woven of humor and pathos. Its realism is jeopardized in two or three instances by illogical

reasoning, and by the use of hackneyed situations, but, on the whole, it is amusing, absorbing and grippingly dramatic. In short, it is written by an infallible formula for success, without becoming cheap.

Its current presentation by the Berkeley Playhouse is an achievement for that little theatre. Everett Glass has directed the production with restraint, recognizing the dangers of melodrama that lurk in it for a less wary director, and Lloyd Sanford, in designing its backgrounds, has succeeded in creating atmosphere without resorting to sordid realism.

In playing the role of Carrie Callahan, Ned McCobb's daughter, Adelaide Blanchard has caught with sympathetic understanding the significance of the situation in which this baffled woman finds herself. She gives the character sufficient crudity, where crudity is needed, without detracting from its underlying fineness.

Sam Hayes gives a truly outstanding performance of the ungrateful part of George Callahan. Bernard de Roche succeeds admirably as the tough, swaggering "Babe," though the vernacular lines lead him to read with an unpleasant "throatiness," at times. Ruth Taft is a lovely Jennie, though a rather too virginal one. Frederick Blanchard does an excellent character bit as Ned McCobb who, one regrets for this reason if for no other, dies off in the first act. Alphonse Mervy, George Cummings, George Petrie, Ray Demarest and Howard Bodenhauer complete the adequate cast.

"Ned McCobb's Daughter" had a long and successful run in New York, where it was produced by the Theatre Guild. It is now presented at Berkeley for the first time elsewhere—another reason why its presentation is an achievement for this group of players.

JUNIUS CRAVENS.

"THE DYBBUK"

A production of great artistic importance is scheduled to be given, beginning Monday, October 29, when the Temple Players of San Francisco inaugurate the Pacific Coast premiere of "The Dybbuk," the famous folk-play by S. Ansky Rappaport.

The play, originally written in the Yiddish, was translated into the Hebrew by Bialik, and later into English by G. Alsborg and Winifred Katzin. The Alsborg translation will be produced by the Temple Players under the direction of Nahum Zernach, founder of the Moscow Habimah Players, who has been imported for that office. His presentation in the Hebrew translation of the "The Dybbuk" was a landmark in the history of the recent Russian stage. Mr. Zernach will be assisted by Paul Bissinger, director of the Temple Players.

Irving Pichel will take the role of Rabbi Azrael. Leah will be played by Carolyn Anspacher. Sender, the father of Leah, will be played by Conrad Kahn; the first Batlan by M. Snyder; the Messenger by Sam Hayes; Channon by Wendell Phillips, and Chennoch by Charles Levison. The settings will be designed by Harold Helvenston.

Le Modernier Cri de Paris

By HAROLD ENGLISH

THE INTERNATIONAL EXPOSITION of Decorative Arts held in Paris in 1925 focused upon modernism the attention of that world minority interested in matters pertaining to art, or at least the part of it which admits that art has a present and a future as well as a past. But it tended to confusion by reason of its great size and variety. Much that was good was overlooked by many because their attention was continually assailed by the fantastic. Originality was sought after and, as one of the easiest ways of appearing original is to be wild, there was in an exposition of such size much to divert attention from the efforts and realizations of the men who were beginning to develop the only style, properly so-called, since the Louis-Philippe, and the best one since the eighteenth century.

The logical development of a style of today can more readily be appreciated in the annual *Salon des Artistes Décorateurs*, which this year was held in the Grand Palais at the same time as the *Salon des Artistes Français*, the decaying stronghold of the conservative painters and sculptors, but entirely separate therefrom.

The Decorative Artists' Salon was largely made up of complete rooms, each in its own architecture. One thing was necessarily lacking,

—that note of intimacy and comfort which only habitation can give. This should be taken into consideration by those who might be inclined to consider these interiors cold. As René Prou, one of the exhibitors, wrote in his preface to an album of the rooms show in the salon, much greater justice would be done to the modern style if the public could visit the thousands of interiors that have been installed by these men and are actually being lived in.

Electric lighting is one of the two outstanding characteristics of the modern interior. The other is central heating. But there is a difference. Lights, in the past, were accessories, while heating was part of the architecture. The fireplaces of our ancestors were the most important architectural features of their interiors, and so fine were they that we continue to build them to this day, often for ornamental purposes alone. But

modern heating has no such esthetic virtue. A radiator looks as though it belonged in a factory rather than in a home. At the salon there was some fine wrought iron work for concealing these excrescences, but that, after all, is only a makeshift for old houses. In the modern house the heating, like the lighting, must fit into the scheme of an harmonious whole. Harmony is the keynote of the newly rejoined arts of architecture and

the French liner, *He de France*, have separated, and their absence from this year's salon was regretted. Like J. Ruhlman, who did the fine tea-room on the *He de France*, they have for some years been leaders in the modern movement.

Ruhlman exhibited this year; but, in view of what he has accomplished in the past, one was inclined to feel that he overstepped himself in his "*Chambre d'Apparat*," reaching after the sublime and falling into the ridiculous. It was a vast oval bedroom with a chandelier so big that it seemed to fill the room. Pompous luxury was the note, struck by a man whose work formerly was marked by severe discipline.

In the work of several exhibitors the dominant line is a "U" or half-circle with the points up. This appears in various parts of a room, sometimes with interesting effect.

The outstanding novelty of the salon was the metal furniture—of German origin, I believe—brought out this year by Djo-Bourgeois, Matet, René Herbst, Dufrène, Pierre Barbe and Charlotte Perriand. These decorators, in their chairs, sofas, tables and beds, utilize metal tubing with brutal frankness. Their pieces are economical, light, convenient and comfortable, and painfully sanitary, but they are decidedly wanting



PHOTOGRAPHED EXCLUSIVELY FOR "THE ARGUS" BY WATERS CO.

Following the modes and moods of Paris, as we do sooner or later, we are beginning to create interiors along the lines of a new style that has been developing in Europe during the past quarter-century. The above "Dinette" was designed by Kem Weber. On the wall is a painting by Forrest Brissey. (From the Exhibition of Modern Art, Hale Brothers, San Francisco, reviewed elsewhere in this issue.)

decoration, which have been separated for about a century. Thus, modern interiors have a unity impossible to attain with unrelated architecture, furniture, rugs and drapes.

Léon Bouchet showed a bed-room with an immense window, reaching from the floor to the high ceiling, and wide in proportion, and in front of it a long, low *coiffeuse* with a round mirror and a low, round, deeply upholstered stool. The bed fits into an alcove, the back of which is closed with folding doors that give directly from the bed into the boudoir and bath room. To the right of the alcove is an ordinary door into the boudoir and, to the left, one to the bath. An ingenious arrangement in a room of considerable distinction.

Louis Süe and André Mare, whose work was so conspicuous in the exposition of 1925, and who did the grand salon of

in decorative effect. One feels them to be in the nature of a serious experiment that may perhaps lead to something more satisfying. Djo-Bourgeois placed some of them in one of his characteristic interiors, of which the severe but well balanced architecture was relieved by the curtains and rugs of Elise Djo-Bourgeois.

As a contrast to the severity of this metal furniture, the proportions of easy chairs in a few other exhibits struck an amusing note in their modernity. Everyone knows that the ample forms of Louis XV armchairs were designed to accommodate the spreading skirts of the time. Doubtless inspired by this precedent, some of to-day's men have made their easy chairs deep but very narrow. This is certainly in keeping with the times, but one wonders what will become of these chairs tomorrow if Madame's silhouette, alas! should again decide to spread.

September in San Francisco

The Editor Views the Month's Exhibitions in Retrospect

THE SEPTEMBER shows have been as varied in their tones as is the proverbial autumn landscape.

The Van Horn exhibition stepped over into September to remind us that the Mexican border is, after all, a figure of speech. It was followed, at the East West Gallery, by Rockwell Kent, who proved in terms of paint and canvas that he is an incomparable illustrator and maker of block prints. Howard Simon did not do himself justice in his exhibition at Paul Elder's. It is possible that his best work was not available at the time. Walt Kuhn came to us in person, from New York, by way of Arizona, and recounted, in superb line and tone, ironic tales of the tragedy of human comedy. The Feitelsons' paintings, at the Palace of the Legion of Honor, included some coherent demonstrations of neo-classicism.

This much of the month's passing shows was reviewed, in detail, in our last issue.

The Figure-Composition Exhibition, sponsored by Mr. James D. Phelan, and held at the Bohemian Club, was of unique interest, though it threatened to become a storm center among some of the California artists—particularly some of those who did not contribute any of their works to it.

The exhibition was not, in itself, a particularly distinguished one. But it was of exceeding value in that it brought together figure paintings from all over the state of California and was, therefore, indicative of the trend and development of art on the west coast. The majority of the paintings were done in a more or less conservative manner, comparatively few of them reflecting the influence of "modernism" to any marked degree.

Every artist resident in the state had been invited to exhibit, and was furnished with a copy of the rules governing the exhibition, as well as the basis upon which the awards would be made. The thirty-nine paintings selected for hanging represented almost every school, or form, of contemporary methods, but were, primarily, figure compositions. It was on their merits, as such, and without prejudice as to manner or school, that three of the paintings were given awards by a jury, and five additional ones selected for honorable mention.

The first award went to John C. Atherton for his painting, "Composition." This canvas, though reminiscent of some of

the French neo-classicists, is dynamic in its rhythmic design. "Kailua Fisherman," by J. H. Gardner Soper, received the second award. It is a striking and unusual composition, painted in the conventional manner. "The Olive Drape," which received the third prize, is by C. Stafford Duncan. It is carefully designed and beautifully executed. Honorable mentions were given to Herman Struck, E. Sievert Weinberg, Everett Gee Jackson, Douglass Parshall and R. J. Prohaska.

The Exhibition of Modern Art, at Hale Brothers, was comprised of both fine and applied arts. The walls of the large gallery were entirely covered with effectively faceted silver paper. The paintings, drawings and sculpture were representative of some of the most competent and

most progressive artists of California, north and south. Outstanding was a bas-relief by Ralph Stackpole, "The Stream," a wood carving by Jacques Schnier, and the carving, inlaid with fragments of mirror, by Gjura Stojana. It was also interesting to see again Ray Boynton's sketches for the murals at Mills College.

There were several groups of modern furniture which were tastefully displayed to suggest room arrangements. The collection revealed the part that so-called modernism is taking in the development of a new and definite period of furniture design,—the influence of architecture upon it, specifically by the American skyscraper—and the much-talked-of "significant form."

A bed room and a "dinetto," designed by Kem Weber, were of special distinction for their fine use of wood tones and textures, and in their combinations of wood with other materials. Mr. Weber also showed fifteen drawings, nicely rendered in color, of modern interiors. The exhibition further included two decorative screens by Hector Escobosa, and some ceramics and other accessories.

An exhibition of paintings by Rinaldo Cuneo has become one of the interesting annual events at the Beaux Arts Galerie. The collection of landscapes which is now hung there represents his past year's work, and it reveals a new phase in this painter's development.

He has sought out unusual corners of San Francisco for most of his subject. Some of them express the quietude of sparsely settled city districts, the color of roofs and buildings forming patterns in the folds of dominating gold-grey hills. Others look down upon, or come close to, the busy life of the water front. There are also a few canvases done in the neighborhood of Monterey.

Mr. Cuneo has attained a looseness and a freedom in handling his medium that indicate an increased sureness of hand and a greater maturity of conception than hitherto. His progress is very definitely marked by this exhibition.

The California Palace of the Legion of Honor, besides showing the paintings by the Feitelsons (Lorser Feitelson and his wife, Natalie Newking), the Jacob Stern loan collection of paintings and bronzes, and the paintings by F. Luis Mora, is housing a most interesting and unusual collection of pictorial photographs. This exhibition, an annual one, international in its



COURTESY OF THE ART INSTITUTE OF CHICAGO

The long awaited bronze equestrian statues of American Indians, by the Jugoslav sculptor, Ivan Mestrovic, which are to be the principal decorative feature of the Grant Park development in Chicago, are to be set in place and dedicated this month. The two statues have for some time been housed in sheds within a few feet of their final location, the Michigan avenue head of the Congress Street twin bridges, where they will be set up facing each other. Mestrovic himself, while on a recent visit to Chicago, superintended the welding together of the two pieces of each statue as shipped from the foundry, and put the finishing touches on them. The statues are seventeen feet high, mounted on dark granite pedestals eighteen feet high. Each statue weighs about 20,000 pounds. The figures, of heroic size, have been modelled in the nude, so that the lean and muscular development of the plains Indians might be emphasized. They are shown in fighting pose, one with bow and arrow and the other with spear. The tensility of the figures, and the battle spirit evidenced in the attitude of the horses, combine to make of these statues magnificent examples of the sculptor's art. The statues have been paid for out of the million-dollar Ferguson fund created by the will of the late Benjamin F. Ferguson, Chicago lumberman.

scope, is being held under the auspices of the Pictorial Photographic Society of San Francisco.

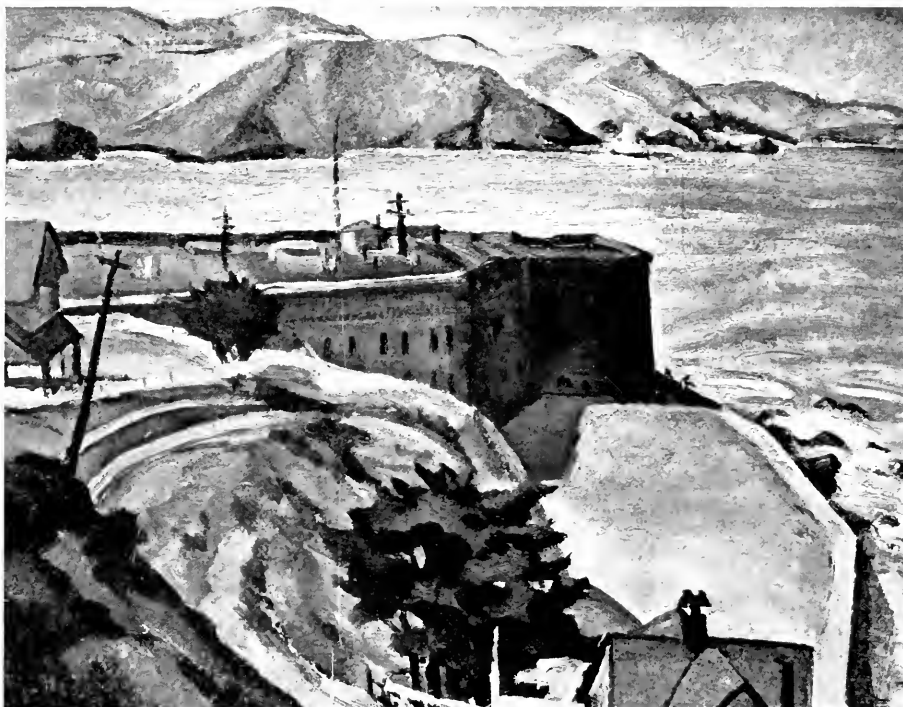
A reproduction of one of these photographs, "Glacial Lily," by Imogen Cunningham, will be found elsewhere in this issue.

Many other familiar names appear among the exhibitors, including those of Edward Weston, G. W. Harting, A. F. Kales, Louis Fleckenstein, Arnold Genthe, Douglas P. Anderson, Fred Archer, Floyd Vail, Oscar Maurer, Anson Herrick, Horace L. Hirschler, W. E. Dassonville, Henry A. Hussey and a score of others.

Every possible variety of subject is to be found among these prints, including some amazing abstractions.

Photography is becoming an extremely important medium, and one which certainly opens up a large field for experimentation for the man or woman who is both artistically and mechanically inclined—a combination to be met with more frequently than one might suppose.

The current exhibitions make an interesting and varied beginning for the new season, and are harbingers, we hope, of an active, constructive and beneficial winter for San Francisco's art world.



FORT POINT

PHOTO BY GABRIEL MOULIN
RINALDO CUNEO



COMPOSITION

PHOTO BY GABRIEL MOULIN
JOHN C. ATHERTON

AMERICAN SCULPTURE TO BE SHOWN AT LEGION PALACE

It has been announced that a great exposition of American sculpture is to be held at the California Palace of the Legion of Honor, San Francisco, beginning in April, under the auspices of the National Sculpture Society. As it is to include about fifteen hundred works, from all over the country, a portion of it will be installed in the grounds surrounding the building. Special landscape settings will be prepared for this portion of the exposition.

The collection will be representative of contemporary American sculpture of whatever school or tendency, embracing in its scope sculpture designed for park or garden, medals, small bronzes, portraits and, in short, sculpture in all of its forms. Only works not previously exhibited in San Francisco will be eligible, though the exhibition committee reserves the right to solicit such works if they consider them to be of exceptional merit.

The National Sculpture Society has appointed the following exhibition committee: James Earle Fraser, chairman; Herbert Adams, Robert Aitken, Arthur F. Brinckerhoff, Urie H. Ellerhmsen, H. A. MacNeil, Henry Hering and C. Paul Jennewein.

The exposition has been secured through the efforts of Dr. Archer M. Huntington, of New York, who will defray the expense of assembling and returning the collection, and of Herbert Fleishhaecker, of San Francisco. Dr. Huntington has been a frequent benefactor of the Legion of Honor Palace.

Mrs. Joseph Fire, president of the San Francisco Society of Women Artists, has been appointed chairman of the art committee of the San Francisco Bay Branch of the American Association of University Women.

Oakland Drops Some Autumn Leaves

By FLORENCE WIEBEN LEHRE

DESPITE THE restless post-vacation season with its usual sluggish interest in art activities, Oakland has enjoyed a whole-somely progressive month. Václav Vytláčil, Selden Connor Gile and Bernard Von Eichman have supplied that sort of provocative art substance which intrudes upon the most lethargically inclined mind. teacher, who taught at the University of California during the summer session, threw the proverbial "bombshell" into art education circles by convincing a number of instructors hereabouts that the teaching of perspective is all out of tune with the art of our time. Further, he convinced many an artist and layman, in his various and numerous exhilarating lectures about the San Francisco bay region, that there is a real reason for modernism in art, even as there is a real reason for all other phases of our modern life. Instead of the "fuzzy" thinking and vague gestures that we have become accustomed to expect of art lecturers, Vytláčil gave his listeners clear thinking and decently coherent "why's." There was none of the usual evasion of difficulties. This man, we feel, must be the "some one big enough" whose coming was prophesied some ten years ago by Spencer Macky, dean of the faculty of the California School of Fine Arts, at San Francisco—the some one who could and would explain lucidly just what "Modernism" is, why it is great, and give genuine proof.

Vytláčil's presence in this community during the summer was indeed a good influence. While his method of exposition impressed us to a degree of awe, we still must quarrel with his declaration that stereoscopic form is the only "significant" form. And, of course, we disagree with many other things that he advocated. But we are, nevertheless, one ardent admirer of Vytláčil, who has left California for the present to teach at the Art Students' League of New York.

As stimulating, in his way, as Vytláčil, was Selden Connor Gile. Originally a New Englander (from Maine) he is thoroughly Californian now. And, more than that, he is all-American—more so than any other artist we have known, or known of. Gile imitates none, yet has learned from all.

Gile's one-man exhibition of water colors in the Oakland Art Gallery showed a fearlessness and a viewpoint that, while based on

impressionism, is intensely personal and utterly joyous. Tumbledown wharves, shacks, shimmering waters, bathers, fishermen—expressed always in splashes of brilliant color—all these were there, and in every aspect and every mood that would appeal to a viking,—or a Gile.

While others have followed this fad of the day or that, tracing carefully the footsteps of the pioneers, Gile has followed his personal ideal: color for color's sake, work for the joy of working, and efficiency—the greatest result achieved in the simplest, most direct way. His course has been pursued with terrific energy, an energy sufficient for a dozen men. His fury of production shames the armchair artist who prates of the "joys of creation" and does nothing.

As much an expressionist as an impressionist, Gile inspires the coining of a new art label—"joyism".

Running concurrently with the Gile exhibition in the Oakland Gallery, Bernard von Eichman's powerfully characterized water colors provided a contrast. The two collections were, individually, too important for simultaneous exploiting in any one gallery. Gile, exponent of joy; von Eichman, juggler of spaces. Each of these artists' work should have been featured separately.

In northern California, which has been crowned—or is it branded?—the most modernistically inclined section in the entire United States, von Eichman is by the native critics easily the more favored of the two artists. Yet his newest pictures

are a surprise in that they disclose a trend away from the "wild" and toward the illustrative. In the past, von Eichman's work has usually been quite abstract, arbitrary in its use of form and color, and has borne little relation to contemporary life and surroundings in the way that such things are known to most of us.

von Eichman's display portrayed vividly for us the life of West Oakland, with its strolling negroes, shabby buildings, hurrying automobiles, soap box evangelists preaching to their little crowds of scoffers and converts, and other sights of the sidewalk. Always humor is evident, and a remarkable observation of types. Yet, with all their charm of movement and character, we cannot refrain from hoping "out loud" that this phase of von Eichman's art does not mean the forsaking of the more subtle interpretations upon which his enviable reputation has been built.

Perhaps we worry needlessly. For, some five years ago, both Gile and von Eichman executed backgrounds for habitat groups for the now famous Snow African collection of the Oakland municipal museum, which were so naturalistic that it was practically impossible to determine where the "real" grasses and other vegetation ended, and the "scenery" began. In this, both painters showed their ability for out-and-out depiction. Yet each continued, merrily, to produce easel pictures so abstract as to baffle and annoy the general public.

The exhibition of their combined work served auspiciously to usher in, and set a high standard for, the approaching season of falling leaves and windy gusts. We now hope for a winter full of equally interesting shows.



GLACIAL LILY

IMOGEN CUNNINGHAM

The Pictorial Photographic Society is holding an exceptionally interesting exhibition at the California Palace of the Legion of Honor, at San Francisco, consisting of one hundred and ninety-nine prints. Each exhibitor has contributed three photographs of his own choice, the collection having been hung without further selection by a jury. The exhibition is international in its scope. It includes the work of photographers from eleven foreign countries, as well as from all over the United States. Those exhibitors who are not members of the Society were included by invitation.

The collection is outstanding for its merits in design, composition and tone value, as well as for its great variety of subject matter. Many of the prints show a great deal of imagination in the photographer's use of simple, homely subjects which, through artistic treatment, are invested with great pictorial charm.

Pageant of American Portraits

By ARTHUR MILLIER

THE ONLY branch of American art to flourish throughout the two centuries that art in America has existed at all is portraiture, a doubly interesting art because it shows us not only the state of painting in other times, but also what manner of people lived in those days. The sixteen portraits by American artists which are included in the remarkable exhibition at the Newhouse Galleries, Los Angeles, cover three distinct periods in American art by good, and sometimes exceedingly fine, examples from the brushes of our foremost portrait painters: Charles Wilson Peale, Gilbert Stuart, Henry Inman, Thomas Sully, Jesse Atwood, Abbott Thayer, Frank Currier, Frank Duveneck, William Chase, John Singer Sargent, Wayman Adams, George Bellows and Robert Henri.

The first two, Peale and Stuart, were born in colonial days, and they stand here for the men who looked to London for training and recognition. Born in Chesterton, Maryland, in 1741, Peale was apprenticed to a saddler, and his versatility made him also a coachmaker, clockmaker, silver-smith and, finally, a painter. His art education commenced out of a book, "The Handmaid of the Arts." An English artist taught him further at Annapolis, and he had slight instruction from the celebrated Copley in Boston.

The Governor's Council at Annapolis sent him to London in 1770, where he lodged with the ever kindly Benjamin West. He returned subsequently, in '74, to serve with Washington, to paint his portrait and to manufacture for the great general a set of clumsy false teeth. He became founder of the first American museum and, later, of the Pennsylvania Academy of Art.

Peale's contribution to the Newhouse exhibition is a little oval portrait of John Paul Jones. This adventurous seaman is represented here as we would imagine him—bold, pugnacious and red-faced, with a short, thick neck.

Gilbert Stuart left for England on the outbreak of revolution, and did not return until hostilities were over. During three precarious years in London, he did not call on West. Finally poverty drove him to it, and for four years he was West's assistant. Then he took an expensive house and soon became a highly successful London portraitist. Money flew, and shortly the improvident Stuart moved to Dublin, where he is said to have painted the nobility while in a debtor's prison. Irish society suited this witty man, and he stayed five years before coming to America to paint Washington. Stuart



MARGARET

GEORGE F. BELLOWES

was dissatisfied with the first likeness. The second, the "Athenaeum" portrait, has become the accepted likeness of Washington, and from it Stuart made a number of others, of which that in the Newhouse collection is among the finest. It is known as the "Park" Washington.

Thomas Sully stands to Stuart about as Lawrence stands to Reynolds. Charm sometimes ran away with solid workmanship.

More typical of that time are the portraits of Lord and Lady Cottenham, painted by Henry Inman, whose friends sent him to England commissioned to paint portraits of celebrities, among them a certain Lord Codrington. The Lord Chancellor at the time was Lord Cottenham, and Inman, confusing the names and mistaking this for his man, pressed him to sit, which the astonished peer did in full regalia. This portrait later fell back upon the painter's hands. The two in the Newhouse collection, one each of Lord Cottenham and his lady, were doubtless done at the same time.

Inman learned the rudiments of his art from Jarvis, who was the first vice-president of the Academy of Design, at Philadelphia. At one time he made \$9000 in a single year, a tremendous sum for a painter in those days, but he died in poverty due to ill health.

One more portrait stands for the Simon-pure native portrait art—that of Daniel Webster by Jesse Atwood. Hard as nails, it is a magnificent portrayal of a man with a pose, the orator with fierce gaze and hand in bosom. It will shock the painter by its entire lack of what we consider painting, yet it must be put down as one of the finest things here.

Bridgman, Eakins, Thayer and Weir got their training from Gerome in Paris, under whom accurate, relentless drawing was the basis of instruction, and these men all did work that weighs more strongly to-day than the flashing brushwork of Munich. Thayer is superbly represented in the Newhouse exhibition by a three-quarter-length study of Alice Rieh, the girl who posed for many of those Thayer virgins who symbolize the finest American idealism.

From Munich came the flashing technique that set American students on fire and changed painting almost over night. We see it in the three fine examples by Currier, Duveneck and Chase. Duveneck gained immediate recognition. Pieces like "Head of a Man," dramatic with its deep tones of brown and black, and with its bold modeling, show him at his best.

Currier's head of an urchin, painted in colors that simulate the richness of a Franz Hals, is a splendid example of his now rare work. These men drew with the brush direct from the model. They were intoxicated with the joy of sheer painting. Only Chase had the vitality to work through a long and brilliant career. It is interesting that he should be represented here with his portrait of Currier, clad in romantic black costume, looking, with his long, sensitive face and deep eyes, the picture of Hamlet questioning fate.

Thomas Eakins, trained under the rigid Gerome, was later to inspire a group of artists in Philadelphia and New York, who have produced art that reflects something American, though the cosmopolitan spirit is still there. Robert Henri and the late George Bellows are two of the best of these.

Wayman Adams is one of our best portrait painters. Everyone will be captivated by his little baby girl in pink, holding a basket of spring flowers and chuckling with glee. Its brilliance and charm will win many to the side of broad painting.

American boldness and simplicity were exemplified by George Bellows. His painting life was very short, and he was headed for greater heights in art. His portrait of his daughter Margaret is one of the

(Continued on page 14)

The Antigone of Sophocles

By JUNIUS CRAVENS

THERE is probably no one of the surviving Greek dramas that reflects the usages of the age of Pericles more graphically than does the "Antigone" of Sophocles, because of the subject with which it deals. To the ancient Greeks, the burial of the dead, with its rites, was an act of paramount importance.

Oedipus, King of Thebes, was survived, at his death, by two sons, Polynices and Eteocles, and by two daughters, Antigone and Ismene. The brothers agreed to reign alternately, year by year; but Eteocles, after his first year, refused to yield the throne to his brother. Polynices attacked his native city with an army of Argives. Both brothers were slain. Creon, their uncle, who succeeded to the crown, buried Eteocles with due ceremony, but forbade the interment of Polynices because of his attack on his native city.

Antigone, on learning of Creon's decree, disobeyed it and buried her brother with her own hands. Her act having been detected, Creon sentenced her to be entombed alive. Haemon, son of Creon and betrothed to Antigone, unable to save her killed himself. Eurydice also, wife of Creon, took her own life on hearing of her son's death.

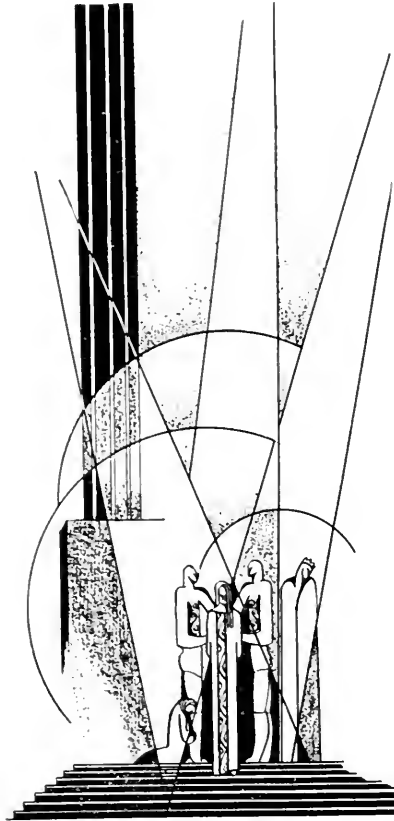
Where a dominating racial superstition exists, it is usually threaded with minor ones which reveal its inconsistency. Creon, in sentencing Antigone to be entombed alive, was able to reconcile himself to his act by placing food in the tomb. Having provided food, he had freed himself from the guilt of having caused her death.

Essential factors, such as these, which contribute so materially to the attitude of the Greeks toward life and death must be understood before one may readily comprehend the magnitude of the brutal tragedy that motivates "Antigone."

A no more impressive setting is to be found in this country for the revival of the dramas of the Golden Era than is the Greek Theatre on the campus of the University of California, at Berkeley. This theatre is a replica of the one at Epidaurus, only the ruins of which remain to-day. It was here, "at twilight," on Sunday, September sixteenth, that "Antigone" was re-enacted by Margaret Anglin and a company of players assembled by the committee on music and drama of the University, and directed by Charles D. von Neumayer.

Sitting there in the deepening light of evening, waiting for the performance to begin, and gazing at the horizontal expanse of the stage, backed by the verticals of its massive columns,—repeated, repeated, repeated, in a classical rhythm—one was engulfed by a tremendous sense of peace. Suddenly the central gates burst open, and Tragedy stalked forth, suiting the world with her devastating hand.

Greek drama is too massive, too overwhelming, to be attempted in any but an outdoor theatre. By the same rule, it exacts from its interpreters a different



Antigone Doomed to Entombment.

An impression, by Rudolf Hess, of Miss Anglin's interpretation of one of the most dramatic moments in Sophocles' great tragedy.

form of expression from that which suffices for our contemporary drama, which is created for the enclosed stage. As the performance at Berkeley progressed, one began to realize the inadequacy of realistic acting, done out-of-doors. It does not fulfill the broader requirements of a drama written for another stage, of another age. It proved itself to be as weak a sister to the great art as does Ismene to Antigone. Nothing but the conventions of the Periclean mummings can suffice for the enactment of their dramas.

This is an ideal to be striven for, but if it is not even attempted in our universities, which represent intellectual achievement, where may we hope to attain it?

The plays of Sophocles demand the halting tread of the buskined foot, the Greek mask, with its megaphonic effect upon the voice of the wearer, the rhythmic pattern of the chorus, chanting as it weaves its way, with angular movements, about the essential central altar. Without these things, intelligently used, Greek tragedy resolves itself into sheer melo-

drama—the "Cat and the Canary" in another dress.

Since the Berkeley production was presented in the manner of a contemporary play, it is only from that angle that it may be judged. As such, it was a good amateur performance. Nor could Miss Anglin alone, even in her greatest moments, raise it to a higher level, for it was allowed to drag unpardonably. There were times when she raised its tempo noticeably, as did Everett Glass also in his one scene as Tiresias. One felt the force of competent dramatic skill back of his characterization of the blind prophet.

Irving Pichel's reading of Creon was splendid at times, particularly in the earlier scenes. But, on the whole, he scattered his forces by over-gesticulating. During the final scenes of the play his performance failed to carry force because he failed to be regal in his remorse. Ranting is inevitably tragic, but, far from expressing tragedy, it may come too perilously near being comic to be forceful.

Marian Stebbins gave Ismene a rather too positive character. Myron Beggs, as the Messenger, was excellent. Junius Gale and Richard Clendenin, as Leaders of the Chorus, read their lines well, judging from those rare moments when one could hear their voices above the lovely, but too loudly played, musical accompaniment. The other minor parts were acted passably well.

Such artistic quality as was apparent in the staging of "Antigone" was directly traceable to the costumes, which were designed by Patricia Stanley. With due modesty, they did not pretend to more authenticity than did the rest of the production, but they were nicely conceived in the spirit of the modern theatre, and were effective in color. The only exceptions were the costumes of Ismene and Haemon, which were both so out of character as to suggest that the original designs had been tampered with. Ismene's costume was, in itself, a striking lovely color—a virtue which contributed materially to Miss Stebbins' misconception of the character. Haemon's costume was bad in all respects. He wore trousers which, according to the conventions of Greek drama, represented him as being a barbarian. This, in itself was a flagrant incongruity, even had the costume had redeeming features.

Berkeley's Greek Theatre is a unique thing. The opportunities it presents to the community at large for contributing something of material value to the history of the American theatre are almost boundless. The idea that has made its very existence possible is one of the most constructive that has ever been materialized in behalf of drama in this country. It is to be hoped that, before this theatre falls into ruins, as has its prototype, someone will have the imagination to make in it at least a gesture toward the glories of the Periclean Age.

Prints from Private Presses

By JUNIUS CRAVENS

IF ONE MAY twist a well-known colloquialism—when etcher meets etcher, they form a society. Whether such societies flourish or not is beside the point. The fact remains that they exist, and to exist means to exhibit. Or do they exhibit, willy-nilly and whether-or-no, in order to exist?

The California Society of Etchers seems to have been able to exist for some time, weathering the usual storms and internal ructions that all such groups, it seems, must inevitably suffer. Its annual shows may leave something to be desired, since some of our ablest wielders of the needle are conspicuously absent from them. But you can't please "all of the people all of the time", and if you succeed in pleasing any of them at any time by that strange institution known as an art exhibition, you have accomplished something not far short of being phenomenal, the average for the "thumbs down" factor being about three to one.

However, the Society manages to hold an annual show, and it manages to have contained therein a goodly proportion of excellent work by some of our ablest draughtsmen, not only from California at large, but from outside it, as well.

In this year's exhibition, which is being held at Vickery, Atkins and Torrey, San Francisco, the society has brought together an excellent group of prints which, besides etchings, includes wood cuts, linoleum block



THE PARTY

HELEN BRUTON



TELEGRAPH HILL

JUDSON L. STARR

prints, and lithographs. And it is interesting to note that the annual prize has been awarded for a block print, "The Party," by Helen Bruton.

"The Party" is one of the two jazzy interpretations of our jazzy contemporary life which Miss Bruton is exhibiting. I call them jazzy, advisedly, in a broad sense. For "The Party" is full of the restless movement and coarse abandon of our age. One may almost hear the shuffle of feet and the click of heels on the wooden floor, the discordant grind of the phonograph, sliding up the scale as it is being wound, and the audible absence of conversation. It depicts a hilariously dull evening. The other print, "The Dancing Lesson," also a poem of synecopation, is excellent in the balance and rhythm of its design. Helen Bruton is also showing two other prints, depicting ships' figureheads, which are less interesting, unless one prefers wooden subjects.

There are four small block prints by Esther Bruton, and one seldom sees cuts with more charm than have these,

particularly the one of the old mission. Esther Bruton attains an age-old quality in her blocks that suggests a bygone day, without in any way imitating the masters of the past.

Of the lithographs that are being shown, the four by Henrietta Shore are the most distinguished because of a certain decorative quality in the artist's handling of her medium, as well as in their conception.

There are a number of very fine etchings in the show, but I think my choice of them would lie between Arthur Millier's church, "Our Lady, Queen of the Angels," and a country scene by Ernest Born. Mr. Millier's etching has been selected as the print of the year, to be distributed among the members of the Society. Mr. Born's print conveys a directness and conviction of artistic judgment that is rarely to be found.

Judson L. Starr, who is represented in the collection by a block print is, at the same time, holding a show at the Gump Gallery, San Francisco. His exhibition is composed entirely of block prints. A decorative treatment predominates in his work, his compositions being worked out in strong contrasts of black and white. When he is not occupied with town or country life, this artist goes down to the sea—not in ships, but for them. Back of his silhouetted masses, whether they be composed of hulls or rigging, is a structural knowledge of this subject that few artists possess. Ships, for him, are a dream come true.

Highlights of the Opera Season

By RAYMOND EDWARDS

OPENING NIGHT of the opera in San Francisco! Glistening streets, shining motors, Spanish shawls,—enthusiasm of a fresh, unjaded city!

Undaunted by the name "Dreamland"—suggestive of the rumble of roller skates—we pour eagerly into the opera's temporary home. We carry with us the warm assurance that our new opera house has been started, and we thank the gods that no longer must opera be endured in an automobile arena.

"Aida" was the opera chosen to open the season. Why? Perhaps because it is "sure fire." The tradition seems to be that the opening and closing operas must be "sure fire." Again, why? It would be a welcome diversion to open the season with a novelty. The San Francisco opera goes would be there, just the same. We often wonder by what profound method of reasoning business organizations arrive at their conclusions as to "what the public wants." The public generally has to take what it jolly well gets,—and like it.

"Aida." Elisabeth Rethberg was glorious! Adequately dramatic, she also infused into the intimate scenes a lyric tenderness that was truly thrilling. Her performance, in itself, would have made any opera a success—even "Aida." But another valuable asset resulted from the addition to the cast, by a last minute substitution, of Lawrence Tibbett. His Amonasro was not only uncommonly well sung, but it was really acted. In his dramatic ability he ranks among the best on the opera stage. If it is true that one of his pet theories is that the opera singer of today must also be able to act, he is his own best argument.

Marion Telve is so well routined that she was a joy to listen to. The warmth and sureness of her voice lent to her singing of Amneris a poignantly human appeal. Edward Johnson, who sang Rhadames, is a seasoned tenor,—heady, completely reliable, and good to look at. What a satisfaction such a singer must be to his conductor! But he left something to be desired. One wished that he had a more colorful timbre,—and his acting smacked a bit too much of stage routine. But we liked him.

The cast of singers further included Ezio Pinza, Louis D'Angelo, Lodovico Oliviero, and Marcella Knier, all of whom sang well. The excellent chorus work was more than adequate. Only the singer who has served under the baton of such a director as is Antonio Dell'Orefice can fully appreciate the results of such thorough drilling.

At last the ballet takes an integral part in "Aida." Much gratitude is due to Messrs. Pavley and Oukrainsky for that, and to Eleanora Flaige, whose dancing brought an unusual savor of exquisite vitality to scenes hitherto a bit hackneyed.

As to the *mise en scene*, the Nile setting was very effective, and the final scene in the dungeon was actually arresting. But, with these two exceptions, the settings were pretty bad. The opening scene, with its flimsy painted columns that supported nothing—for the scenery did not meet across the top—and two very tired gods leaning against some perspective hieroglyphics, reminded one of the good old days of the "10-20-30." The lighting was terrible. There was plenty of it, but it was concentrated on the scenery, leaving the center of the stage in darkness. Most of the time one could only guess at who was singing.

But, musically at least, "Aida" was such a glorious performance that almost—almost—can one be reconciled to it as an "opener."

It was with eager anticipation that we awaited the performance of Montemezzi's "L'Amore Dei Tre Re," always one of the highlights in any opera repertoire.

The musical score alone is supreme in its distinction. The drama is colorful and convincing, and the opportunity for unique staging effects is of the greatest.

It was, therefore, with distinct disappointment that we received in San Francisco a presentation scarcely of a professional, let alone of an artistic status. Perhaps the orchestra lacked the competent stick of Merola. That of Wilfrid Pelletier seemed immature and uncertain, the result being ragged and inharmonious.

The one unassailable peak of the performance was Ezio Pinza. As Archibaldo, he was splendid vocally and dramatically, holding up more than his share of a tottering performance. Great credit should be given also to Lawrence Tibbett, who again saved the day—or evening. Owing to the continued illness of Danise, Mr. Tibbett has had to jump into roles at almost a moment's notice,—and the fact that he has done so with his infallible musical taste and ability is something for which we are duly thankful.

Elda Vettori, as Fiora, made an exceedingly beautiful entrance in the first act. Her voice is not one of unusual distinction, but her comprehension of the role was satisfying. Edward Johnson's Avito was not always true as to pitch, which may not have been entirely his fault. We greatly question the direction that would allow so clumsy a handling of the love scene as was permitted between these two characters in the second act. The supplementary parts were done by Angelo Bada, May Taylor Elliott, Fanetta Gracías and Amerigo Frediani.

The staging, with the exception of the crypt scene, was pretty sad. When the second act opened on the Mission Street Armory effect, there was a moment of murmured disbelief throughout the audience. It is hard to believe that Armando Agnini, as stage and technical director,

could have produced so hopeless a result. Combined with the effect of a mournful off-stage chorus, none too sure of itself, "L'Amore Dei Tre Re" failed thoroughly in fulfilling for us the promise of its long-awaited revival in San Francisco.

The following night brought us "Fedora," an opera by Giordano, never before given in this city. It also brought to us the inimitable Jeritza. It is doubtful whether she has an equal in dramatic ability on the operatic stage. The voice shows strain, as well it might, for what instrument could tax itself to such an extent and not take toll? The force of her dynamic sincerity spurred even the careful Johnson to heights not hitherto reached by him. Substituting for Genaro Barra, who was unable to appear, Johnson made Loris something never to be forgotten. Strange that the vocal score should be so much less interesting than that of the previous night's opera, and yet serve as the most illuminating medium for this tenor's ability. And with what pleasure we welcomed back Danise, whose extreme artistry and finesse had full scope in the role of De Sirieux. Olga was done charmingly by Myrtle Claire Donnelly—always sure of herself, and always to be trusted. The remainder of the cast included D'Angelo, Oliviero, Bada, Picco, Mercado, Austin Sperry, Fanetta Gionas, Hildegard Ott, Alibertini and Frediani.

And again we have Merola to thank for a smooth, splendidly balanced orchestra. As for the stage settings, they might have been borrowed from any stock theatre during an off season—but, even at that, we have our doubts. Likewise the costuming. It is generally believed that Sardou placed his drama in the late eighties. The modern dress used for nearly all of the cast was therefore distressingly out of character.

MAURICE LOLOIR TO CHECK ON DETAILS OF FAIRBANKS FILM

At the age of 74, Maurice Leloir, one of the leading water colorists of Europe, is making his first visit to America. He has come to Hollywood from his home in Paris to supervise costumes and historical detail for a forthcoming Douglas Fairbanks production. Leloir is considered the greatest living authority on the modes, manners and costumes of 17th century France. He is the founder of an organization known as the Société de l'Histoire de Costume, which has for its purpose the preservation of the traditions of those picturesque times. He was also one of the founders, and for twenty years president, of the Société des Aquarellistes Français.

Hazel Boyer Braun, art chairman of the Federation of Women's Clubs of San Diego County, has arranged a constructive program for the fifty clubs in her jurisdiction during the coming season. The plans will be outlined at a meeting of the presidents and art chairmen of the clubs at the Fine Arts Gallery of San Diego on October 6.

PORTLAND NOTES

Typical of each state is the work of the students from California and Oregon which is being exhibited at the Portland Art Museum.

One studio contains work from the students of the California School of Fine Arts, in San Francisco. The colors are bright, clear and sunny, and the work is strong and direct. Examples of life drawing and painting, still life, sketches, design and portrait work are included in the showing.

In an adjoining studio, work by students of the Art School of the Portland Art Association is hung. This room seems rather colorless in comparison with its California neighbor, the colors here appearing to have been nicely subdued by a little Oregon mist.

But the Oregon students display more individuality. In the California collection, all of the pictures might have been made by the same person, so similar are they to one another in technique and method of approach. The Oregon students have developed a variety of methods, and have put more of themselves into their pictures.

Both collections will be shown in San Francisco in the near future.

* * *

Paintings, sketches, laces and embroideries collected by August Berg, of Portland, will be exhibited at the Portland Art Museum, starting October 6. The showing will include examples of art from the 15th, 16th and 17th centuries, by Dutch, Flemish and French artists. Of particular interest are a number of tiny but very charming sketches done by Rembrandt, Rubens and other famous artists as preliminary drawings for parts of larger paintings.

* * *

Wood block prints by Ambrose Patterson and Viola Patterson, of Seattle, will be exhibited in Portland at the Arts and Crafts Gallery during the first week in October. Mr. Patterson is an Australian who has spent much time working abroad and in this country. He has exhibited in most of the important print makers exhibitions, and examples of his work are hung in a number of the larger museums. A few of his color prints will be included in the exhibition at Portland. Viola Patterson has a bolder touch and uses more vivid colors, but her work does not equal in technical skill that of her husband. Mr. Patterson is vice-president of the recently formed Print Makers of the Northwest.

* * *

Textiles, modern and ancient, and from many countries, will be exhibited at the Workshop of the Arts and Crafts Society of Portland during the second week of October. The Workshop is a house located on the country estate of Mrs. Lee Hoffman, president of the society. The place is but a short distance from Portland, and easily accessible, making it an ideal spot for craft workers. The looms of the weaving industry of the society are located there, as is also a large library of books and magazine on art subjects.

ELIZABETH LEE HAILEY

An Editor Who Turned Native

By HAZEL BOYER BRAUN

THE PAINTINGS by Robert Hallowell now on view at the Fine Arts Gallery of San Diego present an architectural record of a happy wanderer through France, Italy and Spain. Completely won by the artist life of the continent, this young American has married the Roumanian painter, Aurelia Caloenesco, and settled in Paris; but his paintings give assurance that he has lost none of the American point of view.

The collection of his work now in San Diego is entirely concerned with structural subjects,—buildings, bridges, street scenes and boats, in their natural settings of mountain, sky or water. They are all done after the same manner, and almost any given example is equal to the best.

A ready sympathy with his enjoyment in re-creating these colorful scenes is one's response on seeing Hallowell's work. He is as sure in his conception as in his execution, and he always goes straight to the point, using values in clear colors and hues to accentuate form. The planes of his quick, masterful washes do not mingle, but are laid on definite spaces with hard, firm outlines emphasized by the white of the paper to give sparkle and light. The performance savors somewhat of magic, so sure, so spontaneous and fresh is it, yet with the breadth and ease of one perfectly sure of himself.



PICADOR ROBERT HALLOWELL

the present exhibition. These sketches are characteristic of his intuitive ability to grasp the psychology of the moment and set it firmly down in a few quick strokes.

Hallowell's sound sincerity, directness and restraint may have their background in a Quaker heredity which extends, on both sides of his family, back to the time of William Penn.

A business career and a Harvard degree are both given credit, by him, for having been an instinctive as well as a conscious preparation for his life's work. From boyhood, he had no doubts about being an artist. But he felt the importance of acquiring something more than an art education. While at Harvard he gained local fame for his drawings for *The Lampoon*, of which he became editor. This interest in journalism turned his attention to *The New Republic*, a magazine expressive of his independence and open-mindedness. He became publisher of this



VENICE ROBERT HALLOWELL

Water color appears to suit Hallowell's temperament. He seems much more at home with it than with oils. The latter he achieves with a palette knife and a water color way of thinking. Those of them that are interesting at all look like his water colors. To succeed with oils, he will have to learn to think with the medium.

Bullfight sketches which have been done by this artist are not included in

magazine and spent ten busy years building it to its peak of circulation. Stolen moments for sketching, during a demanding regime, account much for his dexterity and for a certain wholesome joyousness when freedom came through the success of his best loved work.

His first exhibition was held in Paris at the Galerie Bernheim-Jeune in 1924. It was so successful that he knew his days of preparation were over.

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AMERICAN PORTRAITS

(Continued from page 9)

greatest works in the exhibit, and is Bel-
lows at his best. In her black tam, seated,
looking frankly out of clear eyes, she is
a modern American girl, but clothed with
that old-fashioned air so beloved of this
painter.

The portrait of Countess Chiericati, a
Peruvian beauty, by John Singer Sargent,
had not arrived when I saw the exhibit.
Sargent's name and work are well known
to Americans of the present day, and
this portrait is a famous one. Sargent
painted exactly what he saw on the sur-
face, and if that revealed a soul, well and
good.

It will be judged, from this description,
that the Newhouse exhibition shows not
only great American portraits, but offers
us a glance backward over the American
scene from colonial days to our own.

COMPETITION FOR DESIGN OF BENJ. IDE WHEELER MEDAL

The combined service clubs of Berkeley,
California, have created a fund for the
purpose of awarding biennially a medal to
"the most useful citizen of Berkeley,"
and a competition for the selection of
this medal has been announced.

A prize of \$250 will be awarded, of
which \$100 will be paid when the jury
has decided the competition, and the re-
maining \$150 when the successful compet-
itor has furnished final models. The
competition closes November 30, and the
decision of the jury will be announced
not later than December 31.

The designs submitted will be judged
by the following jury of five: Frederic
C. Torrey, Warren Perry, George W.
Kelham, Eugen Neuhaus and William
Wallace Campbell.

The obverse of the medal may be of
whatever design the competitor chooses,
but the preference of the committee is
for a head of the late Benjamin Ide
Wheeler. The reverse should bear an in-
scription the wording of which is indi-
cated, together with other general re-
quirements, in the program of the com-
petition, copies of which may be had from
the art department of the University of
California.

Classes in oil and water color paint-
ing, for children and adults, have been
announced by John Emmett Gerrity, a
modernist painter of Berkeley, California.
The children's class will meet two days
weekly, at 3:30, and on Saturday morn-
ings. On Saturday, also, there will be a
special class for art teachers. A course
for adults in the history of ancient and
modern art is being arranged, these
classes to be held daily at 1 p. m.



Mexican Children Edouard Vysekál

TWO IRONIC ROMANTICISTS

(Continued from page 3)

away from the horizon. With irrepressible
irony, however, Mrs. Vysekál conveys the
exaggerated, melodramatic pose of hands
and attenuates the deliberate, exalted
"expression" of the face. One can al-
most see her chuckling appreciatively at
the conscious seriousness of this import-
ant individual, and then, under the
stimulus of exaggerated grace, painting
that derisive, exaggeratedly awkward
"Self-Portrait" of herself with legs
spread firmly and sturdily apart beneath
a very short, wide smock which doesn't
flow or ebb at all, but does encompass her
ample girth.

This gift for mimicry and caricature
is as mighty with the pen as with the
brush, for Mrs. Vysekál, under the
anonymity of "Benjamin Blue," has
satirized her fellow artists most unmercifully,
until her identity was discovered. These
"Little Portraits of Los Angeles
Artists" were the highlights of Antony
Anderson's column in the *Times* for some
months, and few people suspected her of
their authorship, since she lashed herself
and Mr. Vysekál with singular impar-
tiality. Fortunately, she decided to con-
fine herself to the medium of oil paint-
ing, and has since done much admirable
work. "Gracia Lopez" is perhaps her
finest portrait. The oval of the pure
Aztec head is as plastically perfect as
anything Diego Rivera has done, and she
has depicted the significant beauty of the
race in this one painting. There is neither
romanticism nor irony here; there is only
an uncompromising and beautiful reality.



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THREE WOMEN ARTISTS AT THE CASA DE MANANA

Among Berkeley exhibitions last month, that of Clara Jane Stephens which has just closed at the Casa de Mañana is worthy of more than passing notice. Miss Stephens, a visiting artist from the Pacific Northwest, has attracted much attention from time to time by her contributions to various shows in the San Francisco bay region. This most recent exhibition of hers reveals a decidedly uneven merit in her work, as any one-artist collection is rather apt to do. A single painting, however, is truly outstanding. "Silver Mists"—babies and older children at play on dreamy sand dunes above a half-circling beach—is, by impressionistic standards, thoroughly good. If this painting and several others on view in Berkeley are the more recent of Miss Stephens' pictures, we may say that her progress is nothing less than startling.

Just prior to the Stephens exhibition, during the first half of the month, three Berkeley women held a show at the Casa de Mañana. The landscapes of Marie Gleason Cruess, and Heath Anderson's decorative still life studies, were delightful and promising. But the photographic pastel portraits and the hand-colored colored photographs of Edna Sawyer McGill most certainly did not "belong."

F. W. L.

Casa de Mañana Gallery

Vera Irene Patch, Director
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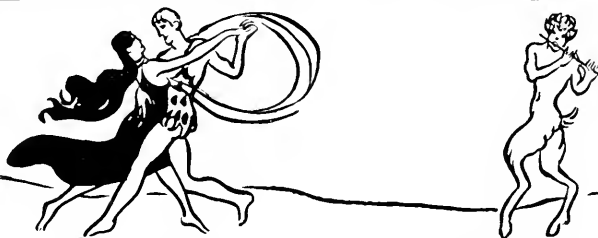
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PHOTOGRAPH BY RALPH YOUNG STUDIOS

A glimpse of the new quarters of the Rudolph Schaeffer School of Rhythmo-Chromatic Design, in San Francisco, overlooking St. Anne Park, just off Chinatown. Here are taught the most modern ideas in color, design, interior decoration, stage design and window display. Here, also, the pupils of Ann Mundstock, a former student of Rudolph von Laban, gather on Thursday evenings for instruction in *The Absolute Dance*. Two lectures on modern music, and a recital of his own compositions, will be given here by Henry Cowell on the first three Wednesday evenings of this month. On October 3rd he will speak on "The History and Acoustics of Modern Music", and on October 10th on "The Composers of Modern Music". The recital of his original compositions will be held on October 17th.

VOTE TO JOIN CALIFORNIA ART TEACHERS' ASSOCIATION

At a meeting at the California Art Club, Los Angeles, on September 22, attended by 125 members of the Southern California Art Teachers' Association, unanimous approval was given to the plan, outlined in these columns last month, of forming a statewide organization of the art teachers of California, this organization to be known as the California Art Teachers' Association. The southern group will be designated as the Southern California Section of the California Art

Teachers' Association. Susan M. Dorsey, superintendent of the Los Angeles schools, who was present at the meeting at the California Art Club, warmly endorsed the plan, which was set forth by Sam Hume, state director of avocational activities.

Similar action was taken on August 25 by the art teachers of the San Francisco Bay region. Their group will be known as the San Francisco Bay Section of the

California Art Teachers' Association.

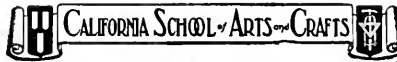
It is expected that the art teacher groups at Fresno, Sacramento, Chico, San Jose and elsewhere will shortly follow suit.

The new plan contemplates a central executive council to be selected from the

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officers of the various sections, to formulate a policy or policies on matters affecting the organization as a whole. Annual exhibitions of members' work will be held, and there will be traveling exhibitions of students' work, or of other work of general interest and value to the members of the association.

Space, up to four pages, containing informational material of especial value to art teachers, will be provided in "The Argus", contingent upon a membership subscription of at least five hundred.

BAY SECTION ART TEACHERS TO MEET AT SAN FRANCISCO

A meeting for the election of officers and the transaction of other business by the San Francisco Bay Section of the California Art Teachers' Association will take place on Saturday, October 6, at 2 p. m., at the California School of Fine Arts, Chestnut and Jones Streets, San Francisco.

Reports will be heard from delegates to the recent convention on art education at Prague. Each speaker will be limited to ten minutes. The speakers, with their subjects, are as follows: Aaron Altman, "A Visit with Franz Cizek"; Mrs. Susan Rice, "The Hospitality of Prague"; Frederiek H. Meyer, "The International 'Pressa' Exhibition"; Arthur B. Clark, "The Old Art and the New in Europe". Reports will also be made, on topics as yet unannounced, by Miss Haidee Tobriner and Miss Evelyn Mayer.

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EXHIBITION OF MODERN ART OPENS OCTOBER 4 IN OAKLAND

The Exhibition of Modern Art held last month at Hale Brothers, San Francisco, is being transported to Oakland, where it will open October 4, four days earlier than previously announced, at Whitthorne & Swan's.

For its Oakland showing, there will be added to the exhibition fifteen paintings by European modernists, from the collection of Mme. Galka E. Scheyer, who has recently returned from a summer in Europe. Two lectures will be given by Mme. Scheyer during the Oakland showing, one on October 5 at 2:30 and the other on October 11 at the same hour.

Following its closing date in Oakland, October 12, the exhibition will be taken to Sacramento to be shown in the Hale Brothers store there, and after that probably to San Jose. Dates for these showings have not yet been announced.

An exhibition of paintings by Emilie Sievert Weinberg will be held October 15 to 27 at the S. & G. Gump Gallery, San Francisco.



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What We've Been Reading

The difficulties of writing a study of an artist's development are many. Aside from the tremendous amount of labor involved, because of the research work that must be done, in the available material there is usually to be found either too much of the personal element, or not enough of it. In his book "Cézanne", Roger Fry strikes, and maintains, an admirably balanced tenor. While the text presents a vivid portrait of Cézanne, the man, the personal equation serves only as a background for the writer's intelligent analysis of Cézanne, the artist.

Mr. Fry is honest. He recognizes and appreciates not only what Cézanne was but also what he was not. Above all, he never attempts to present his "tribal deity" in a guise other than that of an ordinary human being. Whether it is as the inseparable companion and playmate of Emile Zola when they were both school boys at Aix, or as *l'enfant terrible* among the young painters at Paris, or as the shy, bitterly disappointed, disillusioned old man, back once more at Aix, Paul Cézanne stands forth from the book in almost plastic relief. This extraordinarily complex, tragic-comic figure left the world to discover, after his departure from it, the richness of its heritage.

Besides Mr. Fry's vivid study of the development of Cézanne, the volume contains fifty-four half-tone reproductions of his outstanding works. (New York: Macmillan; \$3.50.)

In writing "The Simple Story of Music," Charles D. Isaacson appears to be self-consciously over-eager in his desire to popularize his subject. If he had entitled the first half of his book, "Reflex Action of Music Upon the Ignorant," we might not feel so keenly the desire to donate the volume to the nearest Rotary Club. In other words, "he doth protest too much."

However, he pulls himself together nobly in the latter half, and, commencing with the chapter called "The Composer Manufacturing Co., Inc.," he gives one a straightforward and delightful narrative of the growth of music, colorfully heightened by personal histories into which he weaves many brilliant descriptive contrasts. Some of this later material has already appeared in his earlier work, "Face to Face with Great Musicians."

If the reader is not discouraged by the revivalist psychology employed in the opening chapters, he will truly enjoy "The Simple Story of Music." Far from being dry in its style, it is full of amusing anecdotes, and is easy to read. (New York: Macy-Masius; \$3.00.)

The first volume of the new "Modern Masters of Etching" series is devoted to the etchings of Frank Brangwyn. In his introduction to the book, Malcolm C. Salaman says that Brangwyn added etching to his already wide range of media "for the sheer joy of a fresh ad-

venture in craftsmanship." And certainly there is no one personal quality that is more evident in Brangwyn's work than is the "sheer joy" he takes in doing it.

In the course of his experiments with etching, which now covers more than a quarter-century, his moods have varied like the weather, but the creative hand of the master is always to be seen, beginning with his first catalogued plate. In other words, he is so completely an artist that the medium of the moment is incidental.

Mr. Salaman's brief introduction treats of Brangwyn's etchings with brevity and intelligence, in chronological order. Follows this excellent facsimile reproductions of twelve of Brangwyn's etchings. These are printed by some special process and "tipped in," as though they were prints from the original plates. Seldom has a book on etchings been more faithfully or attractively presented than is this one. (London: The Studio; \$2.25.)

* * *

Under the pseudonym of "The Hypochondriack," James Boswell, the great biographer of Samuel Johnson, wrote a series of seventy monthly essays which appeared from November, 1777, to August, 1783, in the *London Magazine*. Hence "The Hypochondriack" is the precise title for the splendid first edition of these collected papers.

The two volumes which comprise the set are bound in black cloth. Their outer surfaces, lettered in silver, form a harmony with the even tone of the life-troubled mind whose essays are, for the first time, placed between book-boards. The press-work, which is a pleasure to behold, has been done on an ivory laid paper from an excellent type. The editor, Margery Bailey, has written an adequate introduction and has annotated the book so completely that not a passage where light is necessary has been left obscure, provided that light is within scholastic reach. The notes themselves are a mine of information.

Amazing it is that these papers should have remained uncollected for so long. More so when we remember that Boswell is considered the greatest biographer in the English language! Boswell had intended to have them reprinted, but never did. In 1926 Mr. A. W. Evans, of London, edited them and saw them to the press. They were about to be published when a fire destroyed shop, press and all. Now, after a silence of one hundred and forty-five years, these essays speak to us again. In them Boswell tells us this time not about Samuel Johnson, but rather shows us his own thoughts, feelings, hopes, fears and problems. More important, however, these essays reveal the evolution of the literary style of "a very sensible, good sort of man" who wrote a biography which saved a certain English lexicographer from all possibility of oblivion. But most important, to quote from the introduction, "Sometimes it appears that

the 'Life' gives half a conversation, and that 'the Hypochondriack' offers the rest of it. . . ."

These essays, according to Boswell, were written to divert hypochondriacs of every degree from dwelling on their uneasiness. Aside from hypochondria, they cover a multitude of other subjects including Love, Pity, Subordination in Government, Suicide, Cookery and Marriage. In Miss Bailey's words, "The style is Boswell's inimitable combination of gravity, confiding intimacy, and love of the dramatic." (*Stanford University Press: 2 vols., \$15.00.*)

* * *

The poems which are comprised in the book, "The Pale Woman," curiously contrast the simplicity of natural mysticism with the subtlety of femininity. Sara Bard Field is concerned with such insoluble enigmas as birth and death, love and loneliness; yet her poems float, light as bubbles, reflecting evanescent hope or clouded despair. She gropes for faith and discerns the irony of search and struggle. The title poem effectively expresses this dilemma. Although they contain no sentimental prettiness, the poems are not somber. In spite of obscure phrasing in some of the stanzas, they are very appealing. They reveal a brave, eager, wistful woman. (*New York: William Edwin Rudge; \$3.00.*)

* * *

In her book, "Fifty Famous Painters" Henrietta Gerwig outlines comprehensive biographical sketches of many of the Italian, German, Dutch, Spanish, French, English and American masters. The book contains a great many reproductions of paintings. Twelve of these are printed in color. It has value as a conveniently arranged reference work for the student, and offers interesting information to the layman who is interested in biographies. (*New York: Crowell; \$3.50.*)

To Be Reviewed

William Blake, by Philippe Soupault: translated by J. Lewis May. Illustrated. Masters of Modern Art Series. New York: Dodd, Mead. \$2.00.

Parade of the Presidents, by Charles Forrest Moore. New York: William Edwin Rudge; \$2.00.

Photographing the Famous, by Alice Boughton. Illustrated. New York: Avondale Press; three editions; \$5.00, \$10.00, \$25.00.

Troupers of the Gold Coast, or the Rise of Lotta Crabtree, by Constance Rourke. Illustrated. New York: Harcourt, Brace, \$3.50.

Pictures and Painting, by Margaret H. Bulley. Illustrated. Simple Guide Series. New York: Dutton.

An Italian Holiday, by Paul Wiltach. Illustrated. Indianapolis: Bobbs-Merrill \$4.00.

Chinese Art, with an introduction by R. L. Hobson. Illustrated. New York: Macmillan; \$12.50.

Tolstoy. A play, by Henry Baily Stevens. New York: Crowell; \$1.75.

Technique of Practical Drawing, by Edward S. Pilsworth. Illustrated. New York: Macmillan; \$1.50.



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THE CALENDAR FOR OCTOBER CALIFORNIA

Note—Data for "The Calendar" should be timed to reach the office of "The Argus" by the 25th of the month preceding date of publication.

BERKELEY

Berkeley League of Fine Arts—Group exhibition by John Emmett Gerrity, Franz Geritz, Mrs. E. C. Hills, Hamilton Wolf and Hal Boyd.

Casa de Manana—Oct. 1 to 15, memorial exhibition of paintings by the late Frederick Stymetz Lamb. Oct. 16 to 31, wood blocks, prints, etchings by Franz Geritz.

HOLLYWOOD

Hollywood Book Store—Exhibition by faculty members of Hollywood Academy of Modern Art.

Kanst Gallery—General exhibition.
Print Rooms—Etchings, engravings, wood blocks, lithographs.

LOS ANGELES

Bartlett Galleries—Etchings by Roi Partridge. Paintings by western artists.
Biltmore Salon—American and European paintings.

California Art Club—Oils, water colors and prints by Donna Schuster, Mabel Alvarez, Henri de Kruif, Clarence Hinkel, John Hubbard Rich, Roscoe Shrader, Edouard and Luyena Vysekai.

Cannell and Chaffin—Etchings by Troy Kinney and Warren Davis.

Classic Art Gallery—Old and modern masters.

Los Angeles Museum, Exposition Park—Paintings by the "Group of Younger Painters." Water colors loaned by Mrs. H. A. Everett.

Newhouse Galleries—Great American portrait painters, past and present.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Wilshire Galleries—Western landscapes by J. Christopher Smith.

OAKLAND

Mills College Art Gallery—Permanent collection of western art.

Oakland Art Gallery—General exhibition of paintings.

Whitthorne and Swan—Starting Oct. 4, exhibition of modern paintings, sculpture, carvings and furniture.

PALO ALTO

Palo Alto Library—Oct. 7 to 30, under auspices of Palo Alto Art Club: Landscapes of New Zealand and California by F. S. Brown. Wood block prints by Elizabeth Norton.

SAN DIEGO

Fine Arts Gallery of San Diego—Water colors by E. Charlton Fortune. Exhibition by 11 members of the San Diego Art Guild. Colored photographs of flower subjects by Lustin E. Martindale.

Little Gallery—Through Oct. 20, under auspices of Inter-Racial Committee of San Diego, exhibition of contemporary negro art in California.

SAN FRANCISCO

Beaux Arts Galleries—Through Oct. 15, paintings by Rinaldo Cuneo.

California Palace of the Legion of Honor—Through Oct. 15, paintings by

Rockwell Kent. Through Oct. 8, Pictorial Photographic Society of San Francisco. Jacob Stern loan collection of paintings. Permanent collections.

Courvoisier's—Oct. 1 to 15, group show by Santa Fe artists.

East West Gallery—Through Oct. 6, copies of prints by old masters, original prints by contemporary artists. Oct. 7 to 29, prints from the collection of Dr. Ludwig Emge. Oct. 29 to Nov. 10, African sculpture.

Paul Elder Gallery—Oct. 1 to 15, portrait drawings of children by Dorothy Richer Jorakemon.

Vickery, Atkins & Torrey—Water colors by Stanley Wood.

SANTA BARBARA

Art League of Santa Barbara—Through Oct. 6, paintings and drawings by Allan Gilbert Cram. Oct. 8 to 20, woodblocks and etchings by Franz Geritz. Oct. 22 to Nov. 3, Chinese and Korean paintings.

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UN LION DE MER

COURTESY OF GUMP GALLERY

HONORE DAUMIER

Honoré Daumier

Artist and Caricaturist Supreme of the Nineteenth Century

THE QUALITY of greatness takes a heavy toll from the individual in whom it exists. Every great artist has suffered the penalty of being the offending "modernist" of his day because, to be great, one must be a creator, a leader, and not a follower. It has been said that Daumier was "the greatest artist of the nineteenth century". In a brief biography, Dunstan Phillips says: "He was born at Marseilles, the son of an unsuccessful poet. He studied lithography and became a caricaturist for periodicals, gradually acquiring a powerful influence on men and events. He made and unmade Governments. Petty politicians trembled before his scathing indictments, while artists like Delacroix copied his drawings, fascinated by the great art they revealed. Most of his life was

spent in Paris where he studied the people of the streets at work and play in order to draw them from memory, to characterize various types with expressive gestures and to give them their universal significance. Thus, he left commentary on the washerwoman of the riverbanks, her burdens and her babies, the bourgeois at home and the vagabond at large, the fanatical and fascinating agitator and the malleable and menacing mobs in his wake, the crafty lawyer and the quack doctor, the gaunt knight-errant and his fat, grumbling squire following from a safe and decent distance in the rear. Daumier's few oil paintings, which were scorned in their day, have finally eclipsed in fame the four thousand lithographs over which he toiled for a

(Continued on page 15)

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD

S. S. Champollion
24 February, 1928.

We wallow! The mad Mediterranean rages without. Ghostly passengers lie cold and *ardoisé*. It is indeed a wild day. Crete lies off to the north, keen and sharp upon the horizon. And tomorrow noon we arrive at Alexandria.

We sailed from Marseille and headed for the straits 'tween Corsica and Sardinia over a calm and sparkling sea, then on to the straits of Messina that separate Italy from Sicily. The volcanic island before reaching the straits was in eruption and was ominous to see, especially at night—a nostril of hell *enrhûmé*. What a mighty handkerchief—an asbestos one—would be needed to stifle such a cold.

Then the straits—no wonder the ancients felt terror at passing through. The great dark piles of land pressing in on either side, bristling with savage lights like sharp teeth in two mighty jaws. But we scuttled through without a sound and plunged into the dawn. Mt. Etna slowly sank into the western light.

Cairo, 25 February.

This is all that heart could desire. Egypt! Arabs! The Orient! Lord! and what an entry. After the staid and restrained Occident we sail softly into port and slowly edge into the quay at Alexandria with all the dignity and calm of a great ship of the West—when, with the touch of the gangplank to the shore, perfect bedlam turns loose and rushes aboard. In an instant the whole ship is swarming with yelling Turks, Arabs, Egyptians and negroes all got up in the wildest of gay costumes—jangling chains, ear-, nose- and chin-rings—fighting, cursing, gesticulating. I let the first one over the rail carry my bags. He was set upon fearfully by all of his kind, and one wild man got away with one of the bags. However, after getting through the passport asylum I found everything safely on shore, in a carriage, with the two bandits almost at fisticuffs.

Across the delta lands, into the night, indescribably picturesque villages of soft gold raised on the jade green expanse of fertile lands as flat as a palette, with groves of palms and embanked banana plantations. Cairo, and into a rare hotel room. Nile green walls, and a garden window with an Arab street beyond.

Cairo, 2 March.

Into the night went I with a swarthy Egyptian in a silken turban and flowing robes of violet-brown, unto the *Citadelle*, all soft in starlight, and down a darksome by-way till before us rose a silent *mouskée*—and there was the melody from a far flute hanging on the quiet night. A vast doorway led on to trellis-covered court and steps, and the stars did skim in the dark above. Down to a murky crypt where a single candle limply shone upon a great sarcophagus. Up again, and

Excerpts from letters written by Mr. Howard while circling the globe to study ancient sculpture and painting.



CITADELLE

PHOTO BY MCULIN

R. B. HOWARD

reached at last an ancient dome-covered arena where spun a score of old bearded fellows all in wide white skirts. The flute was there, low moaning, and candles wafted by the spinning figures.

Through an oval window stood an ancient minaret, against the moon. After a time we went out into the silence, and those Dervishes may still be whirling to the flute that died so sadly into the night.

I shall now drink a dark, dark beer with starry foam and think upon the goodness of Allah!

Yesterday's dawn found me haggling for a donkey at Badrashan. I rode off on the sheik's best ass and found myself among the tall palms of hoary Memphis, all silver green in the morning light. Fresh emerald fields behind, golden sands ahead enticing one to death and beyond. Here lay Ramesses in granite, and here, again, he lay in limestone. Oh! he is handsome to behold, prone there among the palms, and mighty. Through the desert, upon whose dusty lip sprawl the tombs and monuments called Sakkara, where the muddy peasant hesitates to venture from the verdant flats, where only beetles thrive, and sun and wind keep things tidy.

Five powerful governments managed to find and open up a few temple tombs for me which I inspected with relish. Then, leaping upon my ass, I plunged into the vast silence of the desert, with

only the soft-soff of sand from the donkey's hoofs, and an occasional sob from the guiding Arab. Here was silence and awe, and eternity too great for loneliness. I didn't even have myself, for I had been swallowed by the dunes of Time.

After five thousand years I came to the Pyramids of Gizeh. They're quite large, and today I'm exceedingly stiff from the climb. But boy! what a spectacle from the top.

There's a fight on, so I'll have to stop. *Saturday*. It was a good fight. Three Egyptians laid out cold, the café wrecked and two riot calls for the police.

The second night here I saw "Pelléas and Mélisande" at the opera. Rare scenery! But the orchestra and singing was pretty fine, having come from the National Italian Opera and *L'Opéra Comique*.

I go nearly every day to the bazaars, which are almost as good as those in Constantinople, and I have acquired a pair of very yellow native slippers that fall off continually.

The hostelry in which I'm domiciled is entered through an old arcade. There are arches, stairs, a red café bar and an elevator in the midst of it all. It is a fierce looking cage, full of push buttons, levers, mirrors and secret machinery—every luxury except a steering gear.

My spacious Nile green room looks out across a fountained park to an Egyptian café full of turbans and black Nubians. On balconies above, brown maidens sun themselves and, beyond translucent screens, disrobe temptingly.

When I go out I'm always greeted by a voice from among the mass of guides and peddlers that rings in my ears all day. "Remember Moses!" Moses is a Nubian fortune teller, black as le Moine crayon, robed in a luscious violet that recalls an under-purple in his skin. Descended from a Pharaoh, I dread him and the lure of his lore.

This afternoon I saw a French exposition of *l'art moderne*. It made me mad to work again. Fresh, eager life was there. Egypt seemed suddenly old and dusty, with only a head, or fine relief, to save it from Eternal Death.

Luxor, 8 March.

This is a nice little town, and one I am loath to leave. I came up last Friday on the train and, though it's a dusty journey, it seemed a short day. It's a lovely country. Those picturesque mud villages under groves of palms, and the bright green fields stretching off into the blue distance, with the golden cliffs and dunes of the forbidding desert always just beyond.

The days are soft, tranquil, still, and full of clear sunshine, the nights silent and tremendous. One feels utterly engulfed in warm volumes of time, especially

(Continued on page 14)

The Living American Sculptor and His Art

By ROSE V. S. BERRY

SAN FRANCISCO'S art history is like much else that is Californian and romantic. While art beside the Pacific was not a Venus born of the sea to come floating ashore in her shell-raft, California's first artists did arrive full-fledged and Parisian-trained, by a boat that slowly nosed its way into the Golden Gate one evening in the path of the setting sun. The artists were the Nahl brothers—Paris students—fleeing the revolution of 1848, sons of the director of the renowned Royal Gallery of Dresden. From that day to the present hour, by sea and over the mountain tops, art and artists have arrived to tarry but a while, or for life's span, in the city of Saint Francis.

Following the Columbian Fair, quite by magic, San Francisco had her Mid-Winter Fair, a post-showing of much that made the Chicago Exposition good. "Twenty years after", the Panama-Pacific International Exposition was rising to its glory. In 1915 the Palace of Fine Arts housed one of the finest collections of modern art ever assembled, and was rivaled only by its own all-American Post-Exhibition of 1916. Two innovations of this art exhibition have been accepted as excellent precedents: The historical collection that traced the development of American painting and sculpture, and the first large out-of-door sculpture exhibit to be listed in a fine arts catalogue. Three important exhibitions setting forth the whole chapter of American achievement in the fine arts have been presented since 1915, and out-of-door sculpture exhibitions have become annual events in Philadelphia's beautiful Rittenhouse Square.

Sponsored by Archer M. Huntington and others, the National Sculpture Society was tendered the Hispanic and Indian Museums with their splendid court and terraces, and in 1923, New York City had its first great out-of-door sculpture show. Now comes the announcement that Mr. Huntington will make it possible for San Francisco to have an exhibition inclusive in scope and six months in duration, in which the work of living American sculptors will be shown in the out-lying grounds, the court, the arcade and the building of the California Palace of the Legion of Honor. There could not be a more perfect setting for such an exhibition, and the California public—her travelers, tourists and art lovers—will have the rare opportunity of seeing the finest American sculpture to the best possible advantage.

The work of the living American sculptor naturally arouses a desire to know what the older men accomplished. The story of American sculpture is readily obtained. Lorado Taft, Charles Caffin, Tuckerman, Sheldon, Downes, Sodekichi Hartman, Thomas Ball, Saint-Gaudens, and Cortissoz are among the many who have written on the art in America. American painting had nearly fifty years the start of American sculpture, and even then the first sculptors

This is the first of a series of articles preliminary to the exposition of works by contemporary American sculptors, to be held at the California Palace of the Legion of Honor, San Francisco, for six months, beginning in April, 1929, under the auspices of the National Sculpture Society.



COMEDY

PAUL JENNEWAIN

had no instructors, no available marble, and no bronze casting, and little or no understanding of the art as an independent production or allied with architecture. Portraiture of a good sort constituted the work of the early sculptor.

The coming exhibition of work by living men will be a far cry from the self-portrait bust of Dr. William Rush, of Philadelphia, carved from a pine-tree trunk and limb, where the pine needles, cones, and even the knot-holes have been retained, to the freely designed, heavy masses of the present-day wood-carving.

It is quite as long a cry from the painstaking, carefully wrought marble portraits of John Frazee to the suggestive, imaginative portraits of George Grey Barnard; the serious, saddened, scholarly likenesses of French, Fraser, Adams, and Borglum, or the graceful, classically conventionalized compositions of Jennewein, Gregory, McCartan and Manship. The whole story of the battle over the aesthetic right of the artist to choose his subject-matter, and to treat the human figure as he pleases, is revealed in a comparison of Powers' "Greek Slave" and the impressionistic treatment of Solon Borglum's storm-beaten men and beasts, or of Mahonri Young's toiling stevedores and miners.

The American sculptor in retrospect, by association and achievement, falls into a group. Dr. William Rush, John Frazee, Horatio Greenough and Hezekiah Augur pioneered the art. Hiram Powers, W. W. Story, Harriett Hosmer and others identified themselves with the art circles of Rome and Florence; they were the contemporaries of the Brownings, and supplied copy for Hawthorne's "Marble Faun." Thomas Crawford, Eustus D. Palmer, Thomas Ball, William M. Reinhart, Randolph Rogers, John Rogers, and Larkin G. Meade met the difficulties of obtaining marble and of having casts made. They filled most of the first large sculptural commissions of New York, Philadelphia and Washington.

John Quincy Adams Ward, Augustus Saint-Gaudens and Daniel Chester French were the men in whose work there first appeared something notably American, something that was sufficiently marked for the more casual observer to see. Ward was sincere, straightforward and unbending in his artistic creed and likewise in his work. He was enough of the artist, however, to attain the indefinable quality that banishes the commonplace. The work of Saint-Gaudens was uniformly of great excellence; his statue of Admiral Farragut, his equestrian statue of General Sherman and his standing Lincoln in Chicago are all well known. Galsworthy says, in his "Forsyte Saga," that the Adams Memorial in Rock Creek Cemetery, Washington, is more wonderful to see than America's great natural beauties, and it alone would prove Saint-Gaudens a master.

Daniel Chester French is still sending out large commissions. Last year a marble replica of "Death Staying the Hand of the Sculptor" was purchased by the Metropolitan Museum. Two years before, the large group inspired by the eruption of the "Old Faithful Geyser" was placed in the Corean Gallery of Art. No work of his, in the past few years, has brought so much approval and appreciation as the seated figure of Lincoln, which is a sympathetic likeness, wonderfully lovable in its benevolence,—the real soul of the superb Lincoln Memorial in Washington.

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Editorial

WHEN WE TRIED to clarify our thoughts of the moment, and set them down in editorial form, we found them revolving so closely around something that Havelock Ellis said, in one of his series of IMPRESSIONS AND COMMENTS, that it is useless for us to attempt more than the following quotation from his words:

"To see the World as Beauty is the whole End of Living. I cannot say it is the aim of living. Because the greatest ends are never the result of aiming; they are infinite and our aims can only be finite. We can never go beyond the duty of Saul, the Son of Kish, who went forth to seek his father's asses and found a kingdom. It is only so that the Kingdom of Beauty is won. There is that element of truth in the contention of Bergson, no intellectual striving will bring us to the heart of things, we can only lay ourselves open to the influences of the world, and the living intuition will be born in its own due time.

"Beauty is the end of living, not Truth. When I was a youth, by painful struggle, by deliberate courage, by intellectual effort, I won my way to what seemed to be Truth. It was not the end of living. It brought me no joy. Rather, it brought despair; the universe seemed empty and ugly. Yet in seeking the Asses of Truth I had been following the right road.

"One day, by no conscious effort of my own, by some inspiration from without, by some expiration from within, I saw that empty and ugly Universe as Beauty, and was joined to it in an embrace of the spirit. The joy of that Beauty has been with me ever since and will remain with me till I die. All my life has been the successive quiet realisations in the small things of the world of that primary realisation in the greatest thing of the world. I know that no striving can help us to attain it, but, in so far as we attain, the end of living is reached and the cup of joy runs over."

WE ARE ESTABLISHING a precedent by introducing into this issue two features which are to be published serially.

"The Living American Sculptor and His Art" has been written for THE ARGUS by Rose V. S. Beery, and will appear in twelve installments, leading up to and including the six months during which the American sculpture exposition will be held at the California Palace of the Legion of Honor, San Francisco. In her first article, which appears in this issue, Mrs. Beery, outlines briefly the general history of sculpture in the United States. In the subsequent installments she will deal with individual sculptors and their work, singly or in groups, giving special emphasis to those artists whose work is not known on the west coast.

Mrs. Beery is well known in art circles throughout the United States. She was for twelve years national art chairman of the General Federation of Women's Clubs, and is at present art chairman of the California Federation of Women's Clubs.

THE OTHER SERIAL, "In Lands of Heart's Desire," consists of excerpts from personal letters written by the artist, Robert Boardman Howard, while making a trip, this year, around the world. Mr. Howard visited many lands for the purposes of studying ancient sculpture and painting. In these letters he has recorded, in terms of exceptional beauty, his impressions of the interesting things he found.

WE HAVE BEEN fortunate in securing Elsa Heymann as our German correspondent. Miss Heymann, who is well known as an actress in California's art theatre world, is soon to appear at the Oldenburg Theatre as Mascha in Tolstoy's play, "The Living Corpse," and later in a new play by Hauptmann.

THE INTRODUCTION of musical criticism into our columns has inspired a natural curiosity on the part of some of our readers regarding the identity of Raymond Edwards. Our musical critic is an experienced singer, and a thorough musician, who studied with Percy Reector Stevens in New York, with Louis Aubert in Paris, and who has been thoroughly routinized in operatic work, having sung leading roles with some of the smaller opera companies which tour the United States and Canada.

CAROL WESTON, the well known San Francisco violinist, writes us from London of the opening there, on October 4, of an exhibition of sculpture and drawings by Aristide Maillol. She says: "The French ambassador graciously opened the exhibition with a speech, in English. One of the most interesting works shown is a portrait of Renoir, but, to my mind, the most impressive work is a torso, in lead. There are those who consider Maillol the greatest living sculptor. Whether one agrees with this opinion or not, one cannot fail to recognize that he is a really great artist."

Two Book Club Books

THE BOOK CLUB of California was founded in 1913. It is conducted on a non-commercial, non-profit basis. It fosters the study of letters and the arts pertaining to the production of unusual books. It issues, for its members only, two or three volumes each year, in limited editions. These are usually printed from hand-set type on hand-made paper, according to the best modern standards of bookmaking.

The latest of its publications, which has just been issued, is a volume of poems by Robinson Jeffers. There are two reasons why this book deserves more than the somewhat casual attention usually given to a volume of poetry. In the first place, Robinson Jeffers is easily the outstanding poet of the West, and the appearance of a collection of his work is, therefore, a literary event of genuine importance. The other reason why the book merits more than average notice is because of its distinguished typography. Edwin Grabhorn, who designed and printed the volume, occupies in his own field a position comparable to that of Jeffers in the field of poetry, and the association of the two has resulted in a product of outstanding excellence.

About half the volume is made up of selections from Jeffers' previously published works and includes such well-known poems as "Night", "Shine, Perishing Republic", and the "Prelude" from "The Women at Point Sur." Among the new material is "The Women on Cythaeron", "Hurt Hawks", and "Winter Sundown", a tribute to George Sterling.

This latest of Robinson Jeffers' books is issued in a limited edition of 310 copies, signed by the author and for sale only to members of The Book Club of California. B. H. Lehman of the University of California has contributed a discerning and pertinent introduction. The frontispiece is a photographic study of Jeffers by Ansel E. Adams.

IN 1849, during the California gold rush, the Hartford Union Mining and Trading Company set sail for San Francisco, from New York, in a barque called the *Henri Lee*. During the journey, John Linville Hall, a young printer from Bloomfield, Connecticut, wrote and, upon an improvised press, printed a daily journal of the voyage. The journal was subsequently bound into book form. Copies of the original edition are very rare. The volume has recently been reprinted by the Book Club of California under the title "Around the Horn in '49", and is also only for members.

The reprint, with an introduction by Oscar Lewis, is limited to 250 copies. It reproduces, as faithfully as may be, the original typography, including some of its irregularities. "Around the Horn in '49" makes exceptionally interesting reading. It is full of the color and flavor, the humor and pathos, of that small world, inhabited by 128 souls, that tossed its chaotic way around the Horn.

The Twenty-seventh Carnegie International Exhibition

This exhibition, held annually at the Carnegie Institute, Pittsburgh, is the only one of its kind in the world, the Venetian International being held every two years. It strives to set forth all of the aspects of contemporary painting. The exhibition opened October 18 and will continue through December 9. It will then be shown at the Cleveland Museum of Art, Cleveland, January 7 to February 17, and at the Art Institute, Chicago, March 11 to April 21, 1929.

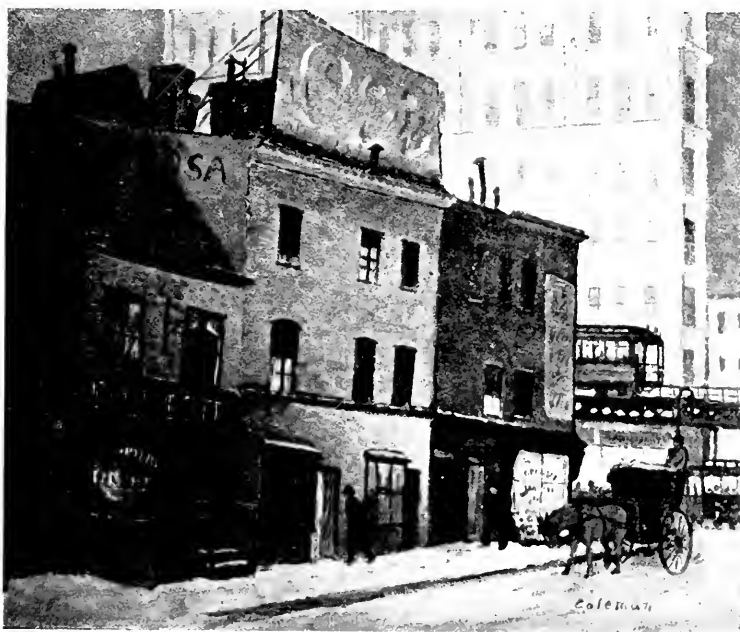


The second prize was awarded to the Spanish artist, Pedro Prada, for his painting, STILL LIFE.



STILL LIFE, by the eminent French painter, André Derain, was the canvas awarded the first prize.

ALL PHOTOGRAPHS BY THE
COURTESY OF THE CARNE-
GIE INSTITUTE



The third prize went to Glenn O. Coleman, an American, for his painting called GREENWICH VILLAGE.



PORTRAIT of a GIRL, by the British painter, Dod Procter, received first honorable mention.

Henry Cowell and Others

By RAYMOND EDWARDS

A PROGRAM of original piano compositions drew an eager and enthusiastic audience to the Rudolph Schaeffer Studios, San Francisco, on the evening of October 17 to hear and see Henry Cowell.

We use the word see with reservations, especially since Cowell asked his audience to honor his recital with a more intensive listening interest than had been hitherto betrayed. And it was immediately evident why he made such a request.

Mr. Cowell's original technique in securing what he has long advocated, namely a "cluster" grouping of sound, is at times, necessarily, grotesque. The use of the forearm on the keyboard can never, at best, be graceful, and when both forearms are engaged the audience has but one recourse—to close its eyes. But once the eyes are closed, the listener is free to enjoy a most amazing effect. Great waves of sound, totally harmonious and completely within a frame of rhythmic structure engulf one in a sense of unlimited space.

Atmospherically, the result is fully legitimate. It takes sublime courage to perfect and present a technique such as Cowell has developed, and it seems a great shame that such sincere effort as is his should be received with the ignorant timidity on the part of the public that always greets new developments in the arts. As one of our own well-loved poets has it, "Let us damn if necessary, but first let us hear." Those of us who did hear were unquestionably interested, and to a great extent, thrilled, by a recital which should have been given before a capacity audience in one of San Francisco's largest concert halls.

THE PRECEDING WEEK, at the same studio, Lawrence Strauss, a tenor of international reputation, gave an hour of music, featuring the regular monthly meeting of the San Francisco Society of Women Artists. As Mr. Strauss is one of the foremost American interpreters of ballad and folk song, it was doubly a pleasure to have him repeat some of his most becoming numbers at another concert given at the Playhouse on October 21. He was then ably assisted by Margaret Tilly in giving a program of unusual interest. Miss Tilly is a pianiste whose musicianship is unquestionable and whose ability is sure and authoritative.

Strauss was at his best in a program which opened with Beethoven's *Wonne der Wehmuth*, in the singing of which he showed not only a rare beauty of tone, but an imaginative comprehension of his art which always gives to his interpre-

tation of it a distinctive and unique appeal.

Strauss was accompanied by Elizabeth Alexander, than whom there is no finer artist, in her particular field, on this coast. Her work, particularly in the *An die Laute* of Schubert, and in the *Aufträge* of Schuman, made her hearers wonder when she is to invade the field of solo pianistes, where surely laurels are awaiting her.

IT WAS WITH great pleasure that San Francisco welcomed the Messrs. Nathan

thoven's *Sonata, Opus 26*, Bach's *concerto*, Chopin's *Fantaisie Impromptu* and both the *Perpetual Motion* and the *Rondo Brillante* of Weber.

Hepzibah is of course wielding a much more ungrateful instrument than does her brother Yehudi, but the sight of an eight-year-old child, charmingly naive in her approach to her art, with no thought of self-consciousness, with only a sturdy, self-reliant, thoroughly musical concentration on the business at hand, was nothing short of electrical. If only this prodigy does not burn herself out, as do so many, we anticipate for her a future of extraordinary brilliance.

THAT ALICE GENTLE, the popular and capable American mezzo soprano, has opened a studio at Hollywood, California, is of significant interest. In addition to giving vocal instruction, Miss Gentle will thus be able to give coaching in operatic work that should prove invaluable to singers, and there is certainly no one on the coast better qualified to do so than is she.

WITH THE RETURN of its conductor, Georg Schneevoigt, the Los Angeles Philharmonic Orchestra faces a busy season comprising fourteen symphony pairs and fourteen popular concerts. In addition to this Los Angeles program, it is scheduled to play six times at San Diego, four at Santa Barbara, three at Santa Monica, one at Redlands and one at Riverside.

Among the soloists announced are Albert Spaulding, violinist, the contralto, Sofie Braslau, the contralto, Kathryn Meisle and the pianists, Rudolph Ganz and George Leibling.

A notable feature of the Los Angeles performances will be the introduction into the symphony work there, for the first time, of the great organ at the Auditorium. Ray Hastings will be master of the console. The pitch of the organ has been altered in order to meet the requirements of symphony work.

Besides the symphony concerts, L. E. Behymer's Philharmonic Artist Series will again form an outstanding feature of the Philharmonic Auditorium musical activities. In addition to many noted singers, the concerts will feature such outstanding guest violinists as Fritz Kreisler, Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Harry Farberman and Yehudi Menuhin.

The Russian Symphony Choir was scheduled to appear at the Philharmonic Auditorium on October 30. It was to devote the greater part of its program to folk songs of Russia and other countries.



WHITE GEESSE AND HOLLYHOCKS JESSIE ARMS BOTKE

Shown recently at the Stendahl Galleries, Los Angeles, in a joint exhibition of paintings by Jessie Arms Botke and her husband, Cornelius Botke.

Abas, William Wolski, Romain Verney and Michel Penha, who form the Abas String Quartet, in their initial program of the season, on October 22, at the Scottish Rite Auditorium. And most heartily did it approve of the new seating arrangement. A string quartet is an intimate form of music, and it was therefore a happy innovation that placed the artists on a center dais, surrounded by their audience.

The program consisted of Haydn's *D Major String Quartet, Opus 76, No. 5*, and Beethoven's *F Major String Quartet, Opus 59, No. 1*. The ensemble of the group was particularly fine in the first number. The sincerity and delicacy of the readings of both works gave promise of a most enjoyable season to lovers of that rarest form of music.

INFANT PRODIGES are sometimes just that—and an audience departs with the feeling that it has seen a clever aerobist walk on his hands. Not so in the case of little Hepzibah Menuhin who gave a startling performance of piano virtuosity, October 25, at the Scottish Rite Hall. The program she gave would be a task for any artist, including, as it did, Bee-

Modernism Invades Los Angeles

By ARTHUR MILLIER

JUST AS THE temperature was taking its first real drop for the season, the Stendahl Galleries set out to warm things up in local circles with an exhibition of recent paintings done in Europe by Haldane Douglas, one of the younger Los Angeles men. San Francisco would scarcely have batted an eye at the show, which is probably quite mild after Labaudt and the other northern figure-twisters. The little horn-rimmed girls and the budding Cézannes from Montgomery Street would have been speechless with delight and the public would have spent their money, as usual, on good food.

But in the sunny Southland, where only a few of us make annual pilgrimages to consult the oracle of André L'Hôte (or whoever happens to be this year's prophet), where the few people who don't buy Barbizons, American landscape school or "Eucalyptus School" still prefer a little Bouguereau in the home, the twisted ladies caused quite a flutter. Nothing to disturb the market, you understand, but it gave a news photographer a chance to picture a fair sitter next door to her "portrait" which showed her as she would have appeared if she had shared auntie's sad fate while presiding at the wringer. Then the artist was allowed to explain in a goodly number of inches that he painted what he felt and what he knew, but, on no account, what he saw.

There were some pleasant bits in the show, especially among the water colors, which were spontaneously done. But, to me, the whole thing seemed a typical American imitation of Paris by night,



PLAYA DEL REY

BIRGIT LANGTON

the sort of thing that slows up any genuine American art,—just the fizz off the champagne of Paris.

* * *

I always look forward to the annual exhibitions of the California Water Color Society at the Los Angeles Museum. The acreage is broken up into small lots that can be enjoyed or ignored, and somehow

one doesn't have to wear the critical false whiskers. Nobody paints a water color unless he enjoys it, and then, once the thing is started, it's done before he has time to get serious about it.

The surprises of the show were Catherine Spicer's delightful "Washerwomen," in a setting that could only be possible if the houses of Telegraph Hill were planted in a backwater of San Francisco Bay, and Loren Barton's "Hills of Guanajuato," a stirring Goyaesque party of women striding over a hilltop. It becomes evident that there is more concealed in this young woman than her earlier works foreshadowed.

A Franz Brasz showed a poignant momentary vision of a pale-faced girl in a sad street at night, and a "Styx" that reminded of Wagner in its romantic fluency of line and mass and French horn-violin sweetness of color.

In all, one hundred water colors by fifty-nine exhibitors were shown, including work reflecting most current art tendencies, and many that younger artists think funny because they have grown up with totally different ideas. Henry Richter's glowing picturization of the Jungfrau is a case in point, a splendid water color. Also the delicate poetry of Arthur Turner Foster's little pastel landscape.

The intense realism of Gunnar Widforss, Edouard Vysekál's pleasure in definite planes, Mary F. Wesselhoeft's discovery of pattern in the leaves and flower of the banana tree, Karl Yens' charming head, Haldane Douglas' fishing harbor, Henry King's still life, Donna Schuster's

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WASHERWOMEN

CATHERINE SPICER

The Dybbuk

By JIMMY CRAVENS

THE MIND of a master director was apparent throughout the opening performance of *THE DYBBUK*, at the Temple Playhouse, San Francisco, October 29. The effect of every move or gesture that was made on the stage had been carefully calculated, but without constriction. Each line was clearly spoken by actors who palpably knew what they were saying, and why. Every episode of each scene was carefully composed in its relation of the actor to the setting, whether of a single, dramatically dominant figure, or of the rhythmic, unified movement of a mass.

Nahum Zemach, the director, had made extensive cuts throughout the Alsborg-Katzin version of Ansky's fantastically eerie drama, not only in its overly long speeches, but by condensing the third and fourth acts into one—a method which, far from jeopardizing the content of the play, notably clarified it for use on the stage.

The further liberties that Zemach took with the text were based upon pure theatre and, in most cases, legitimately so. His methods became dangerously theatrical at times, but were employed with such intelligent artistry that one accepted them as one accepted the supernatural element in the play itself.

The acting was of the highest grade, not only in the principal roles but throughout a cast of more than forty persons. The least of the beggars, at Leah's wedding, or of the Chassids, at the house of Rabbi Azrael, was an individual who lived and had his being as an integral part of a community. The three Batlans were vividly human, if fantastic personalities, convincing and interesting to a degree.

Carolyn Anspacher capably met and overcame the difficulties presented by the exacting role of Leah. She was gorgeous as the central figure of the drama, noble in her dignity, sometimes radiant, never melodramatic, her nicely timed acting becoming, at times, really inspired. She had a splendid speaking voice which she used to good effect in two registers, as demanded by the part.

Irving Pichel's handling of the role of Rabbi Azrael, the Tzaddik, was, in its entirety, superb, if not actually great. One was so completely swept along by his mental and emotional processes, as they built up from the utter weariness of a heart-sick, disillusioned old man, to whom it had been given to see life too closely and too clearly, to the mastery of an inspired conjurer of supernatural powers, that when, his task completed and, as he thought, accomplished, he suddenly again became just a spent old man, one felt an almost sickening sense of the ebbing of a human life. His blood seemed perceptibly to thin to the consistency of water and, as he sank back in his chair, he chilled with the dank sweat of an impending tomb.

Gliding ever silently among the others, like a chill shadow of imminent tragedy, speaking only to forecast doom, was the



"THE DYBBUK" House of Rabbi Azrael

HAROLD HELVENSTON

mystic figure of the Messenger. With simple, restrained, well-balanced acting, Martin Cory made this difficult part, which had been extensively cut, stand out as one of the most dramatic, impressive ones in the play.

Conrad P. Kahn played Sender, the father of Leah, with consistent excellence. Wendell Phillips gave a thoroughly satisfying performance as the unhappy, ill-fated Channon, and the small part of Chennoch, a fellow student, was well done by Charles Levison. Paul Bissinger, who assisted Zemach in the direction of the production, and who is officially the director of the Temple Players, was adequately cast as Nachman, though the part did not present opportunities comparable to those he enjoyed, and met so ably, as the third Batlan.

Outstanding among the smaller parts were Ralph Cahn as Meyer, Alice Renebone as Friede, Edward Wolden as Menashe, J. J. Davidson as Reb Mendel and Charles Levison, again, as Michael. The more than a score of others, as we have already said, did more than adequately well throughout the performance.

The settings, designed by Harold Helvenston, were uncommonly good, particularly that for the first act which was so effectively lighted as to give the scene atmosphere and illusion. The second act setting was interesting in design but overlighted. The flood of light kept one constantly aware of painted scenery, and robbed the scene of a feeling of depth and solidity that it might otherwise have had. The simple whiteness of the third act setting made it a most effective background for the predominance of black and white in the costumes. The costumes, which were also designed by Helvenston, were interesting and effective throughout.

The play, dealing as it does with the superstitions of a people who lived at a time when belief in supernatural phenomena was the rule, is a difficult one to direct. It is, like *GOAT SONG*, the type of play that a less intelligent director than is Zemach could so easily turn into an absurdity. Zemach's interpretation of it was therefore of special interest because of the methods he employed to keep it free from the taint of realism.

Where there was danger of lapsing into realism, or where it was, to some degree, almost impossible to avoid, he employed

pure symbolism to counteract its effect and to keep ever before his audience a realization of the deeper meanings of the play. A notable example of this method was the introduction into the second act of three wedding guests who moved or posed with the unreality of marionettes, symbols of the superficiality and sham of the wedding that was to follow.

As no man is perfect, so is no artist infallibly good in all that he produces. To expect perfection of any man is to demand the impossible. We were none the less shocked by the enormity of Zemach's one flagrant error in judgment and good taste, perhaps the more so because, as we sat there witnessing the performance, absorbing its carefully studied detail, we were glorying in the feeling that at last a competent artist-director had come to San Francisco, possibly to point the way to a real art theatre. Because we had been so unreserved in our appreciation of the merits of the first two acts we found it difficult to believe when, in the third act, the director suddenly introduced into the play, for no good reason, two girls dressed as boys. The only illusion resulting from this cheap device was that *THE DYBBUK* was going to turn into a musical comedy. We expected momentarily that these little hybrids would burst into a song and dance act, or that a pony ballet would come prancing onto the stage singing, "We are little Dybbukaneers, looking for our Dybbuketts!"

None the less, appalling, devastating, disillusioning as was this atrocity, artistically speaking, one feels constrained to try and overlook it, since it was, after all, the only blot on an otherwise comparatively perfect production.

At Other Little Theatres

ROMAIN ROLLAND is probably best known for his colossal novel, *JEAN-CHRISTOPHE*. It is therefore interesting that we are to come to know him also as a playwright, through the first American production of his drama, *THE WOLVES*, at the Pasadena Community Playhouse, Pasadena, October 30-November 10. *THE WOLVES* is a transposition of the famous Dreyfus case to a city in which a Republican army is besieged. Its cast employs twenty-five men and no women. The production will

(Continued on page 19)

An Architect-Artist-Photographer

By HAZEL BOYER BRAUN

THE FINE ARTS GALLERY at San Diego is exhibiting one hundred photographs which were taken this summer by the architect, Richard Requa, during his travels through Spain and other Mediterranean countries.

Seldom has an exhibition of photographs created such enthusiasm in San Diego as has this one, for each print shown is a work of art, a scene caught by one who has learned to see pictures, to appreciate subtle qualities of light and shadow and the character that ages of human living has written on age-old walls, courtyards and narrow streets.

The finest are those in which the tonal reflections of light on wall space joyously revive a realization of beauty in absolute simplicity. One photograph contains such a wall and naught else but a stairway with an iron rail. Another, which suggests Requa's sense of humor, reveals his enjoyment in coming upon a perfectly simple old house rising from a cobblestone street with a pert little dog on the window sill of the second story, a cat sitting up very straight in the doorway and an old round basket against the door step; three spots which complete a rhythmical and amusing composition.

A leather-covered door, at Toledo, its design in brass studding emphasized by an old knocker, forms one charming subject. The photograph was taken at an angle which places the knocker well away from the center of the composition, giving it great distinction.

This camera adventurer has frequently had the good fortune to catch a domestic suggestion when, all ready to snap some architectural feature, an old woman or a few children have walked into the scene, unconscious of the presence of a camera. He has been quick to use them as a feature of his arrangement. This has been particularly well done in a picture for which the arches and doors of a courtyard of an old house in Naples formed the subject. Also in a print, "The Village Well in Palma," in which four figures lend human interest to a setting that has points of outstanding structural interest. The simple decoration over the window, flaring out to meet the projecting iron grill, is characteristic of the charm of Spanish architecture. It illustrates a rule vital to all honest art—that every feature introduced is there to meet a necessity.

Aside from the enjoyment to be derived from Requa's artistry with the camera, many of the subjects he has chosen are interesting for their quaintness. Gardens with pebble designs along

the walks, old tiled seats and fountains, great bulging oil jars in iron stands, slanting tiled roofs and towers, and quaint streets leading one out into the country where Requa found farm houses dotting bleak hillsides. These simple country homes never fail to show a fine feeling for the placing of a small, deep window or the proportions of a single door.

Each of these photographs has been enlarged and printed by Requa himself. He has so valued their fine qualities as

architecture is particularly well suited to our life, climate and setting, he feels that we are capable of developing an architecture of our own which will not only meet the needs of our soil and our modes of life, but which will be, in time, a valuable contribution to creative art.

Art and the Movies

THE DIRECTORS' BRANCH of the Hollywood Academy of Motion Picture Arts and Sciences conducted a discussion on talking pictures at its meeting of October 15. All of the other branches of the Academy had been invited to attend. Among the speakers were D. W. Griffith and William De Mille.

As the first speaker of the evening, Griffith was facetious. He wondered what the Academy was all about, anyway; why it should have such a "high sounding name," and why it should be called upon to discuss a subject about which he knows nothing. He questioned the right of motion pictures to any claims to art, declaring that the science of the industry was primarily the science of making money. Motion pictures are a business, and neither a science nor an art. They are "quiekies and squawks and moans."

His facetiousness appeared to be a protest against pure commercialism. He claimed that what the industry now needs is a shuffling and redealing of the cards, if it is to develop as an art—an ideal which may be attainable through the development of the talking picture.

De Mille was more serious. He asserted that the motion picture has some claims to being an art. The drama was the art of the people until the motion picture arrived to relegate it to "a conservative position,"

and further, in effect, that the drama, whether of the legitimate stage, the movies or the talkies, if it is to fulfill its mission must appeal to the masses.

As to the future of the talking picture, he said he was amazed at its possibilities. He sees in it a new form of art yet to be developed. "After all," he said, "every time a hen lays an egg she has a certain sense of having created a chick, even though that egg may never be hatched." In closing he predicted that, within three years, no silent pictures will be shown in the United States, or, possibly, in Europe.

Jack Warner also spoke, being introduced as a pioneer in "this new art" to whom the industry was greatly indebted. He proved to be a most entertaining and important speaker.



AN ITALIAN COURTYARD

RICHARD REQUA

to work far into the nights, after busy days, in an effort to do full justice to his beloved subjects.

Requa is one of the architects of southern California who has contributed materially to the development of a native architecture. It would be an incomplete statement of the man were we to describe his photography and not mention the place he is making for himself in his profession. After visiting Spain two years ago, he brought back photographic material, portfolios of which now enrich most of the important architectural libraries in California.

His message is simple but vital. California should not adopt the architectural styles of Spain, Italy, France or of any other country. While he recognizes that, in its essentials, Mediterranean

Art Takes on New Life in Seattle

By MARGARET BUNDY

THE SECOND EXHIBIT scheduled for the new Seattle Fine Arts Galleries is a display of Allen Clarke's sculpture, to be on view all the month of November. His works in wood, bronze and marble.

Clarke's work is the smooth, rounded, gracefully decorative type of sculpturing, distinguished by suavity of line rather than by power or strength. The young artist is definitely influenced by the atmosphere of the Far East, where he spent a number of years studying the masterpieces of early Asiatic art. A subtle orientalism pervades virtually everything he does. While he has been accused of merely copying oriental art, it is generally held that his work retains enough individuality to render it distinctive. Probably the best known of his sculptures is the head of an oriental girl, now in the Metropolitan Museum, New York.

Smaller exhibits that will be shown at the Galleries during November include a collection of Javanese and American batiks, a group of woodblock prints by English artists and a display of Don Blanding's oil paintings done in Honolulu. Blanding, who is both poet and artist, is visiting in Seattle at present.

THE FOURTEENTH ANNUAL Exhibit of Northwestern Artists opened the new Fine Arts Galleries, which comprise the estate of the late H. C. Henry, art patron and benefactor. Because of the dispute engendered by the Thirteenth Annual last spring, two juries judged entries for this last show, one for the conservative and one for the modernist works.

The exhibit was rather inclusive, but its preponderant note was conservative. Winners of prizes and mentions of the conservative school were Edgar Forkner, Paul Gustin, Eustace Ziegler, Louise Crow and O. C. Spencer. Of the moderns, Walter Isaacs and Homer Wheelon were given awards.

Jacques Schnier of San Francisco won the sculpture prize, and Thomas Handforth of Tacoma won the award for etchings. Schnier's two panels, carved in wood, of "The River" and "The Mountain" were among the very best things in the show.

The few modernist entries were consistently good. There were probably as many of the conservative paintings that were good, but there was also a big percentage of the latter that was just plain bad.

TWO ORGANIZATIONS concerning themselves with matters of art have cropped up in

Colophon

¶ In this printing of Amerigo Vespucci's letter to Piero Soderini, Gonfaloniere of the Republic of Florence, (finished at Lisbon on the 4 day of September, 1504), the text followed is a literal translation of the original Italian edition, published by Pietro Pacini di Pavia (and probably printed in the shop of Gian Stefano di Pavia) at Florence in 1505 or 1506; the work subsequently dropping from sight and its existence being forgotten until the discovery of a copy more than three centuries later. ¶ This edition, printed for the Book Club of California by Edwin and Robert Grabhorn, consists of two hundred and fifty copies. Initials, drawings and hand-colored map, adapted from contemporary sources, by Valenti Angelo. San Francisco: June tenth, MCMXXVI. ¶ This is copy No. 30



At the Fifty Books of the Year exhibition of the American Institute of Graphic Arts, held in 1927 at the Grolier Club, New York, "The Letter of Amerigo Vespucci," the colophon of which is reproduced above, was awarded the Institute's annual medal as being the book most outstanding in its typographical merit. It is the only Institute medal-winning book that has so far been produced on the Pacific coast. The edition was printed for the Book Club of California by Edwin and Robert Grabhorn, San Francisco.

Seattle this fall. They are the Art Guild and the Credo Club.

The Art Guild is an organization of men actively participating in the arts, including both commercial and fine arts branches. The Guild is divided into separate groups, according to the line of work, whether architects, interior decorators, painters, sculptors and so on.

Club rooms are maintained in the attic of the Seattle Fine Arts Galleries, and all members are concentrating just now on decorating and furnishing their rooms. The Guild sponsors lectures, art classes and mutual discussion, at banquets, on art subjects.

Officers are: Dudley Pratt, president; E. E. Mulliner, secretary; Ben Davis, treasurer. There are now about 65 active members and the roster is still growing.

THE OTHER of the organizations is the Credo Club, composed of both artists and patrons of the arts. The germ of the Credo Club was a small luncheon group

that met for about two years at Blane's Cafe to indulge in cultural discussion along with their coffee.

Recently, the group decided to organize into an official body, with officers, club rooms and a stated policy. The policy, as worked out by the club members, reads:

"An organization of men devoted to the furtherance of art, poetry, literature and music of the Pacific Northwest. Social, Bohemian, productive, non-partisan, non-political, aiding and sponsoring the expression of cultural activities inseparable from our position as the metropolitan center of the North Pacific. Dedicated to the task of bringing to the fore those workers in the arts who are giving to the world works that best express the golden youth and virility of the last of inhabited shores. Membership as active worker, or patron, involves no duties or responsibilities not willingly accepted in a conception of personal freedom and self-imposed enthusiasm for the principles and purpose of the Credo Club."

Officers are M. T. Hueston, manager of the Northern Bond and Mortgage Company, president; G. H. Greenwood, president of the Pacific National Bank, vice-president; Lancaster Pollard, literary editor of the Seattle Post-Intelligencer, secretary-treasurer. The executive board includes Leonid Fink, portrait photographer; Burton James, director of the Seattle Repertory Players; Karl Krueger, director of the Seattle Symphony Orchestra; Dr. Frederick Adams, art patron, and R. Bushnell Potts, lawyer.

Membership includes virtually all the prominent artists and art patrons of the city.

Club rooms will be maintained, but the location of them has not yet been decided. The club intends to sponsor visits to the city of reputable artists, and will publish private editions of worthy books by authors of the Northwest.

PAUL GUSTIN, well known artist of the Pacific Northwest, has received word that his painting, "Mount Rainier Over Yakima Valley," is to be included in the First Annual Prize Exhibition, opening November 20, in the Grand Central Galleries, New York.

MISS HARRIET SELF has been appointed curator of the Fine Arts Gallery of Seattle, following the recent resignation of Mrs. Mildred E. McLouth. Mrs. McLouth will be assistant director and curator of the new Berkeley Art Museum which opens December 1. (See page 23.)

The Decimal Month

THE EDITOR REVIEWS THE SAN FRANCISCO EXHIBITIONS

OCTOBER WAS NOT such a bad month for exhibitions, in San Francisco, after all. As one stood at the edge of the tenth month of the year, the first month, really, of the exhibition season, and peered through the grey fog of its potentialities it didn't look too promising. But as the month waxed cooler it became more colorful.

Besides some modern French and German color prints, remarkable reproductions, the Gump Gallery refreshed our recollections of the works of Honoré Daumier, the incomparable French lithographer-caricaturist and artist of the nineteenth century. Followed this mélange of old and new a collection of contemporary etchings, in conjunction with paintings in oils by Emilie Sievert Weinberg.

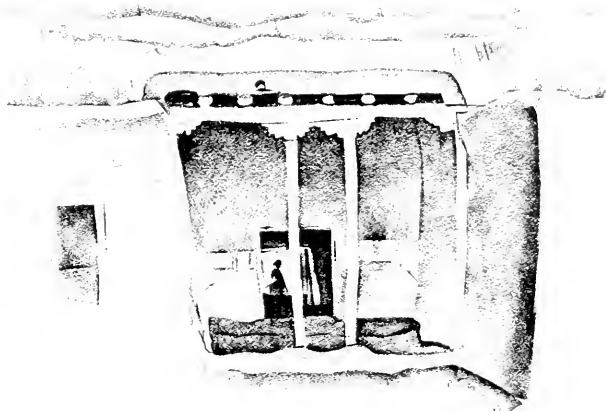
Mrs. Weinberg paints charmingly and with meticulous thoroughness. Her canvases are literal, in the conservative academic manner, and are highly pleasing to both those artists and laymen who eschew the so-called "modernistic" art. Among Mrs. Weinberg's canvases was the one entitled "Two Figures" which was awarded the second honorable mention at the Figure-Composition Exhibi-

tion which was sponsored by James D. Phelan and held at the Bohemian Club during September.

While Daumier's precious, and not too delicate humor pervaded Gump's walls, engravings of the eminently respectable works of J. M. W. Turner occupied the print room at Vickery, Atkins and Torrey. Beneath their British austerity one found much of the same dramatic quality that characterized the paintings by Rockwell Kent, which were, at the same time, hanging at the California Palace of the Legion of Honor. Nor was his method of staging his drama vastly different. In fact, the more one considers the works of the two artists the more clearly one may trace comparisons between them—except that Turner's works contain infinitely more than sheer drama.

At Courvoisier's was to be seen a small but choice exhibition of water colors, drawings and etchings by Jozef Bakos, Raymond Jonson and Willard Nash, three artists of Santa Fe, New Mexico. The collection is to be included in the exhibition of works by Taos and Santa Fe artists which is to be held at the California Palace of the Legion of Honor during November and December. If the Courvoisier show sets a precedent for the larger and more inclusive one, the Palace exhibition should prove to be highly stimulating. The New Mexico group appears to be producing work that is as constructive, progressive and vitally creative as is any that is being done in the United States.

The Galerie Beaux Arts has been breaking in its new season with two exhibitions. During the first half of the month it housed Rinaldo Cuneo's annual show. Cuneo's new oils, done on paper, proved to be a sort of sectional panorama of San Francisco. He has, during the year, attained a looseness of technique that is new to him, and which indicates a trans-



RANCHOS HOUSE

RAYMOND JONSON

sition into a more definite and mature style.

For the latter half of the month the Beaux Arts offered a group exhibition of exceptional interest when it brought together water colors by Parisian, New York and California artists. It was gratifying to find that, when hung side by side with foreign works, the art produced on this coast is not, by comparison, of an inferior quality.

If one may honestly say that Ernest Pienne's "Landscape with Horses" was a work of unusual merit and charm, the same may be said of Ina Perham's "Mexicola." If Leon Zak's "Parents with Baby Car" and "French Village" had an elusive, fragile quality that contributed to their rare merits as works of art, Frank van Sloun's "Nude" revealed a solidity of form and a niceness of handling that would gain for it equal consideration in any collection of water colors. In brief, the exhibition was one which maintained a high level and an even balance throughout.

The Paul Elder Gallery held, during the month, an exhibition of portrait drawings of children, done by Dorothy Rieber Joralemon and, later, showed etchings of football subjects by Rosamond Tudor. No doubt many people enjoyed both exhibitions.

Following an exhibition of prints from the collection of Dr. Ludwig Emge, the East West Gallery housed the Semi-annual Exhibition of the Modern Gallery Group. Discriminating San Franciscans have come to look forward to the exhibitions of the works of this group with constantly growing interest, for it gives evidence of having somewhat the same sort of vitality and freshness that characterizes the New Mexico group.

We see in some of the paintings of Matthew Barnes potential greatness. By this we mean that we feel very strongly, and with sincere conviction, that he is destined to be one of the real masters of our day, a man whose works will be, by future generations, held in the highest esteem. More than this may scarcely be said of any man's work. So, in the Modern Gallery show, his four paintings, particularly "Moon and the Movies" and

(Continued on page 21)



STRANGE FLOWERS

MARIAN SIMPSON

In Oakland and the East Bay

By FLORENCE WIEBEN LEIRE

OUR FIRST IMPRESSION as we started out to jot down events of the month in the East Bay was that we had been pretty quiet hereabouts. But on "looking things over," we're changing our mind. Things have happened.

Mme. Galka E. Scheyer, European representative of the Oakland Art Gallery, has returned from Europe with a wealth of fresh exhibition material which will receive its initial American showing in Oakland before touring the West. Many of her collections have proved of such quality as to be requested for later exhibition at the Art Center of New York, Columbia University, and for circuit among member galleries of the Eastern Association of Art Museum Directors.

The free, creative work by Mme. Scheyer's pupils at the Anna Heald School, Berkeley, was given an honored place in the great international art congress at Prague, and is invited for circuit throughout Europe under auspices of the Oakland Art Gallery. On its return to America it will be hung in a number of Eastern fine arts galleries. Thirteen department stores will also exhibit the paintings. On seeing this work at Prague, Alan Bement, director of the Art Center, New York, declared:

"This is by far the finest children's creative work that I have seen in any country". Which is particularly gratifying to us, for it was William H. Clapp, director of the Oakland gallery, who discovered Mme. Scheyer's pupils' extraordinary productions something over a year ago. He immediately had them matted, and recommended them for tour with the the Western Association of Art Museum Directors, of which he is president.

Director von Pechman of the Munich Museum, the famous "Fides Galerie" of Dresden, and the organized art teachers of Switzerland all have asked that they be kept in constant touch with Oakland Art Gallery activities, and wish to exchange American contemporary art for European—conservative, "in-between", and "Modern"—whenever possible.

At present the Oakland gallery is showing the annual traveling exhibition of the California Society of Etchers, which is always interesting.

The exhibition of modern art assembled by Forrest Brissey, Oakland artist, which was first on view at Hale Brothers in San Francisco, was transferred bodily to Whitthorne and Swan's in Oakland early in the month, and here it proved even more impressive than in San Francisco. An added attraction was supplied by a group of European paintings by such celebrities as Paul Klee, Lissitsky and Jawlensky. Even the odd furniture sets,

and the costumes and sculpture and wood carvings (all American) appeared to complement each other better in the Oakland arrangement. Here it was immediately obvious that all had sprung from a common source and worked along their varied paths to a satisfying unity. The collection is now being shown in Sacramento, after which it will go to San Jose.

The Berkeley League of Fine Arts is featuring the work of five "Moderns"—Hamilton Wolf, William Ferguson Cavanaugh (newly returned to Berkeley after extensive studying and exhibiting in Paris), John Emmett Gerrity, Lucretia Van Horn and Ida Faye. It is a show that, either despite or because of its one-sidedness, is the most complete that has

been shown at the League to date. A small group of pictures by pupils of Václav Vytláčil, the Czecho-Slovakian who taught at the University of California during the summer, is also on view.

The Casa de Mañana in Berkeley gave a memorial exhibition of the work of Frederick Stymetz Lamb during the first of the month, with the result that nearly all of this well-known artist's output has been sold or spoken for. Now the Casa is hung with wood blocks and etchings by Franz Geritz, formerly of Richmond, and now of Hollywood. Geritz has improved tremendously. Carl Sammons will be the next exhibitor at this gallery.

A splendid collection of Japanese color prints by Hiroshige, loaned by Mr. G. P. Wynkoop of Berkeley, is being shown in the exhibition gallery on the third floor of Haviland Hall, at the University of California. The blocks for this series of prints, known as the "Hundred Views of Yedo," were cut by Hiroshige during the years 1856, 1857 and 1858. They were almost the last work of the artist, as he died in 1858.

The Mills College art gallery is housing a lavish array of ancient and modern textiles from the collection of Henrietta Brewer, an Oakland woman who has traveled extensively and intelligently. Her collection, comprising rare examples from Greece, China, India and Turkey, is said to be one of four of such merit on the Pacific Coast.

Two "private" Berkeley studios have been thrown open to the public during the month—those of Doris Barr and Jennie Vennerstrom Cannon. Miss Barr has craft work just brought by her from Africa, Italy, Austria and other places abroad. Mrs. Cannon will hold exhibitions of pictures by various artists from time to time.

The art section of the Twentieth Century Club, Berkeley, is sponsoring a series of lectures on American art by Mrs. Rose V. S. Berry. The lectures are open to members of the Federated Women's Clubs and their friends, and are free. Mrs. Arthur Powell Davis is chairman of the club's art section.



An old-fashioned, high-ceiled room, with tall, square windows, has been ingeniously modernized through the device of masking the tops of the windows, to lower them, and employing a frieze, as a horizontal emphasis, around the upper walls. The predominating color, which is green, blue and silver, has been heightened by daring but discreet notes of vermillion. The central lighting fixture is of hand chiseled silver, its shade being fluted glazed linen, painted with a delicate, vividly colored pattern. The decoration of the room, including its specially made furnishings, was designed by F. E. Baldauf and executed by the A. F. Marten Co., San Francisco.

Change in Graphic Arts Show

INSTEAD OF holding its annual openings in November, as heretofore, the exhibition of "Fifty Prints of the Year," held by the American Institute of Graphic Arts at the Art Center, New York, will, beginning this season, be given its first showing in March. This will make it possible to select prints from the entire range of American print-making during the preceding calendar year. The final date for receiving prints will be January 1.



TROPICAL SYMPHONY

A. T. MANOOKIAN

Sampans and Bananas

By CLIFFORD GESSLER

ONE OF THE latest comers to Honolulu's art colony is A. T. Manookian, whose trail has led half way around the world to the islands that haunt artists' dreams with their elusive color and richly mingled racial life. Manookian was born at Constantinople. He came to New York a few years ago, and studied at the Art Students League. Later he joined the U. S. Marine Corps, seeing service in the Canal Zone and elsewhere. Upon the expiration of his enlistment he found himself in Honolulu, where he decided to stay. He became a member of the art staff of the Honolulu *Star-Bulletin*, and since then his work has gradually become known, and has attracted attention, throughout the islands.

Manookian is, first of all, a skilful draughtsman. He is accurate, thorough and painstaking. He draws his objects from many angles, studying them carefully and treating them, over and over, in various ways. The results of his thoroughness are to be seen in certain drawings he has made of sampans, which were exhibited not long ago at the Honolulu Academy of Arts. He depicted them with a sure knowledge of their construction as he had seen it, day by day, in the sampan yards along the Ala Moana. Some of these drawings give the impression of being largely technical. Perhaps they are intended as such. But in forming his compositions he makes effective use of the knowledge and skill he has gained through literal representation, without sacrificing the fluidity of his line or the boldness of his color.

One of his most recent works is an oil painting in which he uses a sampan in vivid red and blue, raised on the stocks, almost ready for its launching. A

brilliant bit of water stretches beyond to a mountainous shore. A few figures stand about the sampan, dwarfed by its bulk. Immediately back of it is a great cloud to which the artist has imparted a contour, almost a solidity, that is immediately arresting. The effect is one of lifting—of buoyancy; the boat is impatient to be off over the brilliant waters.

Manookian is an earnest student of the modern masters, and their influence shows in some of his work; but he is finding his own accent, his own manner. "Tropical Symphony," which is reproduced on this page, is a decorative painting that uses the banana tree as its motif. The tropical foliage and fruit are rendered in strong, vibrant color, starting with sunny yellows near the center of the canvas, and deepening into violets and cooler tones near its extreme edges.

But Manookian paints other things besides sampans and bananas. There is a great deal of strength in his work, largely done, as it is, in simple masses of color. There is sincerity and conviction in it, and one feels that it bears a potential richness for his future.

A talk on the designs and symbolism of Javanese batiks was given recently by Julia Goldman at the Honolulu Academy of Fine Arts. An exhibition of native Javanese batiks which was being held at the academy at that time was augmented by a few examples of Miss Goldman's own batik work. Miss Goldman draws inspiration for her designs from Javanese sources, but she works them out by a somewhat different process. Her colors are said to deepen with age, and the texture of the whole to be improved by exposure to sunlight.

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In Lands of Heart's Desire

(Continued from page 2)

atop a temple under the moon "like a vulture hanging . . . in the gaunt air." And to sail in a boat under a triangle sheet of patched canvas out upon the mirror of the Nile, with naked black boys washing their turbans along the shore, is good.

Yesterday and today I took a donkey with a red saddle and went into the dusty wilderness of ancient tombs lying among the desolate crags beyond the green. After descending into the very bowels of the earth I came forth into the pleasant light of day and "climbed the summit of the centuries," where I had lunch and a bottle of brew. Here before me lay the fertile plain, so cool and sweet, full of life and gladness. There, below and behind, baked the Valley of the Tombs of the Kings, hot, dry, arid, and still as Death, with the poor shrivelled little mummies lying in their holes surrounded by their pathetic efforts to ensure their transition into eternal life. What pains they took, and how serious they were.

To me, the Valley of the Kings is the most impressive thing I have yet seen in Egypt—far more so than the pyramids or temples.

Cairo, 14 March.

After writing last—from Luxor I think—I began seeing things. Up to that time nothing had surpassed my expectations, except the things from King Tut's tomb in the museum at Cairo. There were wondrous things, but I didn't feel the excitement I've had in the last week. It started in the Valley of the Tombs of the Kings, and the climb out of that parched and desolate valley to the top of the ridge where I saw again the fertile ribbon of the Nile. Here was grandeur. Here lay a universe—a kind of tangible time. The tender blue river and green border of life seemed so insecure and unguarded from the irresistible desert, forever threatening to engulf and obliterate it. Yet somehow it seemed to have, and must really have, the essence of impregnability, just as life on this old planet defies the utter lifelessness of space. It is a fearsome thing, this feeling that there is such a thing as death. I never had it brought so forcefully upon me. I don't wonder at the need of religions that taught the belief in an after-life. It is exceedingly necessary to have such a belief hereabouts.

Next day I went to Qena where I got me a donkey and a black boy, and set forth for the River, through groves of palms and lush fields deep in clover, along a sandy bar, into an ancient boat with sails of mummy cloth, and so across to Dendera where stands a noble temple. Within is the cool calm of two thousand years, and associations of two thousand more. Here was the spell I missed at Karnak and Luxor, and a dignity infinitely more real than was to be felt in those other rubbish-heaped, dusty, be-thronged-with-tourists and noisy piles.

Perhaps the silence and solitude had much to do with my feelings there, but I found one of the great moments that I travel for at Dendera, not at Karnak as I had expected. And again at Edfu. Next day, after reaching Assuan, I took a neat boat and sailed to the tombs of the Ancient Empire on the bluffs across the River. Here was heart's delight and true satisfaction. Egypt unfolds itself up there.

On the way back I stopped at Kom Ombo and had about an hour between trains to get to the temple and back. No donkeys, no carriage, not even a motor car. Just as I was about to give up, an official of the company which is reclaiming great areas of land at this point offered a horse and cart. In a jiffy I was careening over a rickety miniature track used for hauling sugar cane, lurching, leaping over switches, dust and sand in thick clouds behind, churned up by spinning wheels and madly galloping hoofs.

Fifteen minutes of headlong flight and—I walked calmly into the temple, and gazed in spellbound rapture and solemn awe. What a place! On what a site, atop a bluff at a sharp bend in the river, facing west, its columns like shafts of fire in the evening sun—and silence!

The wild rush back to the station, reached just as the train pulled in. That night I spent in a native inn at Baliana, and it's the first hotel I've really enjoyed—full of peasants, and dirty—the whole place stank, but it was swell! Wonderful people, real food and a soft, dank bed. The only place in Egypt I haven't been cheated.

Next morning I saw the sun rise over the placid river, the desert hills in the distance, had Arab coffee and native bread in an arbor on the bank, and set forth into the warm morning for Abydos aboard a very old donkey, with a black boy pounding it behind. The aged beast had one speed forward and all his brakes dragged. The stick descended rhythmically on his hanches, which sounded hollow. His tail was paralyzed, so twisting did no good. His skin was like dry leather with no feeling beneath, only a void like a drum. So thrashing was in vain. However, the six miles at last all fell behind and the Temple of Sethos the 1st gave itself to me. Marvellously sculptured reliefs sparkling in fresh colors, the very peak of all Egyptian ruins, thrilling, ravishing, a living symphony of beauty. It is the cream of the lot. That hour will be the most precious of my memories of Egypt. Now I can go.

(To be continued.)

A series of lectures on "Fashions and Manners of Past Centuries" is being given on Wednesday evenings at 7:30 at the Fashion Art School, San Francisco, by Maria von Ridelstein, a member of the faculty of the school. The lectures are open to the public.

Modernism Invades Los Angeles

(Continued from page 7)

nudes, Birgit Langton's real experience of light-pole patterns against the sky, Aleta Ernest's building patterns,—these were some of the other factors in a thoroughly interesting exhibit.

* * *

Peter Krasnow is, by this time, well known in California for his individual art, with its strange blend of archaism, humor and reverence. While, at the time of writing, I have only glanced cursorily at his exhibit at the Los Angeles Museum, the effect of his paintings, carvings and small sculpture, interspersed with drawings in a large gallery, is very distinguished.

Krasnow, for me, is an artist of the "modern" group whose work refutes the idea that "subject" does not count. He is intensely interested in man, his life and history, and is not concerned—like so many today—with technicalities only. That perhaps accounts for the interest taken in his works by many laymen who are not at all sympathetic toward modernism as a cult.

In the portraits, he uses colors and shapes to bring out his conception of the individual. With the carved panels he touches a more positive note; the best of them are triumphant, clear songs in flat surface, sharp line and softly rounded edge. These latter are bringing him commissions from churches and private individuals. The little figures, carved out of wood and gilded, have a precious charm, a sense of living in some fairy kingdom where a touch of humor does not expose the individual to ridicule.

Barse Miller, also at the museum, shows a group of water colors, done in strong colors, evoking brilliant impressions of places and moments seen in Brittany, Venice, and among the bathers and Sunday fishermen of southern California beaches. His ability to see the pattern of events grows more subtle, his later works being more naturalistic but attaining greater depth and wholeness.

* * *

Leland Curtis, at the Stendahl Galleries, pursues unflinchingly his own realistic vision of California's high mountains and coast scenes. Young, he does not fly off at any tangents, but his work seems to me exceptionally promising because he so completely embraces his subjects. He attacks grand scale compositions with confidence and studies the subjects affectionately. Hard and stiff, as yet, his works reveal the evolution of a real landscape painter. Particularly in his rendition of farm scenes, with a pervading flavor of California history, he achieves a poetry at once his own and belonging to this western land.

* * *

An exhibition at the California Art Club brought out again the unique power of Einar Hansen to reveal poignant hu-

man nature, this time in a portrait of an old negro man. Conrad Buff is building steadily an art to express the wonder of desert mountains. His "Sentinel of the Virgin River," shown at this same exhibit, marks a high point in his production.

Honoré Daumier

(Continued from page 1)

living. During his life he was known only as a witty, kindly, righteously indignant satirist in black and white. His paintings, usually small in size, were too human and too humble in subject, too simple and too direct in treatment, to be understood in that age when painting was regarded as a means of paying tribute to the Greeks and Romans. His color in oils functioned emotionally with the same economy and character as his more emphatic contours. In his sculptresque projections of forms in space as in his drastic simplification and expressionism he anticipated our century. Daumier died at Valmondois in a little house provided by his friend Corot after he had become blind. Forain, his clever disciple, said of him, "Ah, Daumier, he was greater than we are—he was generous!"

W. A. Coulter, of Sausalito, California, noted painter of marine subjects, sailed from San Francisco October 10 on the motorship *Aurani* for an extended visit to his native country, Ireland. While there he will make his headquarters with his brother, Captain M. Coulter, of Glenarm, County Antrim. He will travel through the British Isles and on the continent, and intends to do some painting as opportunity offers.



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CABIN, SYCAMORE CANYON, a water color by JEAN ABEL, exhibited recently at the Los Angeles Museum. Miss Abel is a teacher of art in the city schools of Glendale, California, and is the president of the Southern California section of the California Art Teachers' Association.

WITH THE ART TEACHERS OF SOUTHERN CALIFORNIA

The October meeting of the Southern California Section of the California Art Teachers' Association was held on the evening of October 26 at the Art Building of the University of California at Los Angeles. Delegates who attended the Prague conference this summer gave their reports and showed many examples of Czecho-slovakian art. The speakers included Annita Delano, May Gearhart, Mrs. Beryl K. Smith, Adelaide Morris, Fannie Kerns and Mary Beth Abbott.

The Southern California Section's annual luncheon and business meeting for the election of officers for 1929 will be held during institute week in December, the exact date and the place to be announced later. The program of the institute will include three art meetings and the annual costume parade. Speakers will include Frederic P. Woellner, Dr. Alexander Kamm and Samuel J. Hume.

The executive committee, at its last meeting, elected Mrs. Susan B. Dorsey and Samuel J. Hume to honorary membership in the Southern California Section.

BAY REGION ART TEACHERS MEETING AT SAN FRANCISCO

On Saturday afternoon, October 5, a meeting of the Bay Section of the California Art Teachers' Association was held at the California School of Fine Arts, Chestnut and Jones Streets, San Francisco.

Reports were given by those members who, during the summer, were delegates to the international art convention at Prague.

Aaron Altmann, director of art in the San Francisco schools, reported on "A

Visit with Franz Cizek." "The Hospitality of Prague" was the subject of Mrs. Susan Rice, wife of the wood block artist, William S. Rice. Mrs. Rice exhibited some very interesting dolls, beautifully costumed and cleverly made, having ball and socket joints, even to ankles and wrists. Mrs. Rice is active in Parent-Teacher work in Oakland.

An interesting poster and a book were exhibited by Director Frederiek H. Meyer of the California School of Arts and Crafts, Oakland, who spoke on "The International 'Pressa' Exhibition" at Cologne. He said that an international art is fast approaching because of rapid transportation and communication.

Evelyn S. Mayer, head of the art department of the San Francisco State Teachers College, spoke on "The Impressions of an American as to the American Exhibit." Miss Mayer called attention to both the strength and the weakness of American art as shown by the exhibit.

Amplification of the things of interest brought out by the other speakers, and emphasis on some of the important ones, was the substance of "A Resumé" by Professor Arthur B. Clark. Professor Clark was president of the Pacific Arts Association for four years and is head of the division of graphic arts at Stanford University.

The following were elected to office for the coming year: President O. Howard Caya, University High School, Oakland; vice-president, Donna Davis, San Mateo Junior College, San Mateo; secretary-treasurer, Evelyn U. Barber, Francisco Junior High School, San Francisco; councillors, Mrs. Clara R. S. Waters, Marin Junior College, Santa Rosa, and



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The next regular meeting will be held as the Drawing and Fine Arts Section of the December Institute meeting of the California Teachers Association, Bay Section.

SAN DIEGO SCULPTOR TO STUDY IN MEXICO CITY

Donal Hord, sculptor, of San Diego, left for Mexico early last month to study at the Academy of Art in Mexico City on an international exchange scholarship provided by the Gould Foundation.

Hord was born in Wisconsin in 1902. He began his studies in sculpture at San Diego in 1916 under Mrs. A. R. Valentien. He recently completed a two year scholarship at the School of Arts, Santa Barbara, and was an instructor in bronze-casting there. He is especially interested in Indian types of North, Central and South America. His bronze head of a Mayan chieftain, entitled "El Cacique", reproduced in a recent issue of THE ARGUS, was purchased for the permanent collection of the Fine Arts Gallery of San Diego.

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A series of eight popular lectures on the various aspects of modern interior decoration will be given by Rudolph Schaeffer, of the Rudolph Schaeffer School of Rhythmo-Chromatic Design, on Wednesday evenings at 8 o'clock, starting November 7, at the Schaeffer Studios, 136 St. Anne Street, San Francisco. The lectures, which are intended for both laymen and artists, will emphasize the ensemble idea in modern interiors, as well as general harmony in color, line and form.

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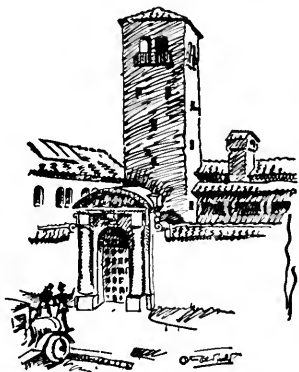
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APPRECIATED BY FEW, but misunderstood, despised and reviled by many, William Blake walked alone in high places. He finally stood on a great barren rock that it is given to but few the power to scale and gazed straight and unafraid into the eyes of God. Across the chasm of an intervening century we see him, a brave, tragically lone figure, silhouetted against the eternal light of achievement.

In writing "William Blake," Philippe Soupault fathoms with rare understanding and intelligence the mysterious depths of this complex poet-artist's mind and soul. Besides the text, which was translated into English by J. Lewis May, the book contains forty excellent reproductions of the works of Blake. (New York: Dodd, Mead; \$2.00)

Alice Boughton, who is one of the foremost American pictorial photographers to-day, has written some fragmentary recollections of her contacts with internationally known people. These have been collected and published under the lucid if uninviting title, "Photographing the Famous." The book contains twenty-eight autographed portraits. Each of them is accompanied by a brief but amusing tale, written in a naive conversational manner, of Miss Boughton's experience with, and personal knowledge of, the sitter. The text reveals its author to be a person possessed of rare intelligence, keen penetration and a grand sense of humor, who unfailingly wins the friendship and respect of those with whom she comes in contact. Some of the episodes she relates are precious. As James L. Ford says, in the foreword, "She seems to have skimmed the very cream of the intellectual world of her day." (New York: Arundale Press; \$5.00. Library Edition, \$10.00. Edition de Luxe, \$25.00.)

One hundred illustrations, reproduced in full color, constitute the outstanding feature of "Chinese Art", which also contains an excellent introduction written by R. L. Hobson. The plates appear to be very accurate in coloring, and are well printed. They are made from photographs of rare objects which are included, principally, in British collections. The list, which is representative of Chinese art of all periods, includes painting, sculpture, bronzes, textiles, jade carvings, furniture, lacquering and ceramics. Each illustration carries with it a descriptive caption which specifies during which dynasty the object was produced, and in what collection it is to be found. The captions are printed in English, French and German.

R. L. Hobson is the keeper of the Department of Ceramics and Ethnography at the British Museum. As an introduction to the book, he has written a brief but very comprehensive general outline of the history of Chinese art, and of how and when outside influences crept into it. Chinese art did not develop, as he expresses it, "behind closed doors", nor

yet within the regal confines of the Great Wall. Byzantine, Indian, Persian, and even Roman influences are traceable in it as far back as the Han Dynasty.

Because of both its text and illustration, "Chinese Art" is a valuable book of reference for collectors and designers, as well as being worthy of addition to both public and private libraries for the use of laymen. (New York: Macmillan; \$12.50.)

In those vividly dramatic days, from '49 on through the 'eighties, when northern California was the end of the rainbow, and was teeming with adventurers to its gold pot, a strange and hybrid theatrical world was the inevitable outgrowth of its romantic unreality. Then were established, within a few years, the most colorful traditions of the American theatre.

In writing "Troupers of the Gold Coast, or the Rise of Lotta Crabtree," Constance Rourke has conjured up and reconstructed that glittering, painted world. Lola Montez, Ada Menken, the Booths, the Chapmans and a score of other mummies seem to live again, with the indomitable Mary Ann Crabtree and her adored Lotta passing among them. With its background done in broad strokes and true colors, this book stands out as one of the most fascinatingly convincing accounts of California's birth that has yet been written. (New York: Harcourt Brace; \$3.50.)

Dr. Henri Maurice Landworth has written a collection of poems of peculiar merit, which he has had published in a volume entitled "Dawn, Noon, Twilight." The edition, which is limited to 1000 copies, is privately printed for distribution among his friends. The poems were hand lettered by Adolph Rose who, with Miguel Leite, also illustrated them. San Francisco: The New Era Publishing Co.

To Be Reviewed

Four Chapbooks. The Art of Eugene O'Neill, by Joseph T. Shipley. Fifteen Poets of Modern Japan, in translation, by Glenn Hughes and Yozan T. Iwasaki. New England: Twelve Woodcuts by Ernest Thorne Thompson, with a foreword by Bertha E. Jacques. Hawaii: Twelve Woodcuts by Ambrose Patterson. Seattle: University of Washington Book Store; 65 cents each.

An Italian Holiday, by Paul Willstaeh. Illustrated. Indianapolis: Bobbs-Merrill \$4.00.

Parade of the Presidents, by Charles Forrest Moore. New York: William Edwin Rudge; \$2.00.

Pictures and Painting, by Margaret H. Bulley. Illustrated. Simple Guide Series. New York: Dutton.

Chinese Art, with an introduction by R. L. Hobson. Illustrated. New York: Macmillan; \$12.50.

Tolstoy. A play, by Henry Bailly Stevens. New York: Crowell; \$1.75.

Technique of Practical Drawing, by Edward S. Pilsworth. Illustrated. New York: Macmillan; \$1.50.



SEATED FIGURE JACQUES SCHNIER

Jacques Schnier

By HOWARD PUTZEL

THE SCULPTOR, Jacques Schnier, is a San Francisco artist whose work is of outstanding interest. He first exhibited here about two years ago. Since that time he has developed so rapidly that he already gives promise of taking his place among the outstanding sculptors on the Pacific coast.

Born in Constanze, Roumania, Schnier was two years old when his parents brought him to California. As a youth, he completed a course in civil engineering at Stanford University. His vacations were spent with engineering projects, two of them in Hawaii. After graduation he served for two years as an engineer on one of the smaller islands. He then returned to the mainland and entered courses in art and architecture at the University of California. His art course brought him under the observation of Ray Boynton, who recognized and encouraged an exceptional talent.

After experimenting in various mediums, Schnier found that, for him, sculpture held the greatest appeal. Having arrived at this conclusion, he possessed sufficient courage to forego the more remunerative prospects offered by architecture, and to sacrifice everything else, if need be, to realize his tardily-discovered ambition. Followed then four years of hardship and joy.

Joy, one observes, is a dominant characteristic of his work; joy in materials, conception, and the labor of creating. As to the hardship, only the artist himself knows, for he is unusually reticent with

the first person singular and its modes. When moved to enthusiasm, he gives very little verbal expression, but his eyes glow. These eyes, deep-set and burning, appear to penetrate beneath the surface of things, and to comprehend what they discover there. One feels that, when he turns them inward upon himself, his vision is not less clear.

From wood, which has been his principal medium during the past year, Schnier seems to invoke a kind of visible poetry, —rhythm unerringly concordant with its color, grain and surface. A notable characteristic of his carvings, particularly those in the round, is their effect of size. They nearly always seem greater than they actually are. The design could remain unaltered, whether the work were ten inches or ten feet high.

"The Stream," which was awarded the sculpture medal at the last annual exhibition of the San Francisco Art Association, is one of the finest works that Schnier has produced. The subject of another excellent piece, "Seated Figure," is a woman of superhuman personality, placid and implacable. Herein has the artist especially realized to his advantage the directions taken by the flow of the grain in the poplar, the wood from which the figure was hewn.

Schnier has recently completed a panel carved in bas-relief which is to be incorporated as a decorative feature in a room in the home of the artist, Florence Alston Swift, at Berkeley, California. At the Fourteenth Annual Exhibition of Northwestern Artists, held during October at the galleries of the Seattle Fine Arts Society, Seattle, Washington, two of Schnier's carved panels, "The Mountain" and "The River," were given the first award for sculpture.

A set of benches and chairs, done in the Spanish style, in solid walnut with sole leather upholstery, has been completed for the Santa Barbara County Court House by the Springer Studios and George Hyde, Inc., San Francisco.

Little Theatres

(Continued from page 8)

doubtless be made with the high artistic standard that has established the Pasadena players as one of the outstanding little theatre groups in America.

A presentation of *SHE STROOPS TO CONQUER* was made at the Berkeley Playhouse, Berkeley, last month with full appreciation of the qualities of sparkling humor and quaint charm that keep this comedy as fresh as it was when it bubbled from the pen of Oliver Goldsmith. It was a highly artistic production, lovely to look at and to listen to. The Kate Hardeastle of Florence Fraser, a pupil of Yvette Guilbert, and the Hardeastle of Frederick Blanchard more than made up for what was left to be desired in the casting of some of the minor roles. The production was directed by Everett Glass, with charming backgrounds by Lloyd Stanford. The Berkeley Players will next present *ENTER MADAME*, with Mme. Galka Scheyer in the leading role. Mme. Scheyer thus enters a new field of activities in the Bay district, being already well known as collector of and lecturer on Modern Art, in which she gives instruction at the Anna Head School, at Berkeley.

The second production of the San Francisco Players' Guild season was *THE DEVIL IN THE CHEESE*, by Tom Cushing. The play, in itself, was disappointing and its presentation, except for rather effective settings by Ralph Chessé, was not up to the Guild standard. The next Guild play, announced for November 5, is to be *FALLEN ANGELS*, by Noel Coward. Sarah Padden and Charlotte Walker will be featured in the cast.

A series of lectures on "Modern Art," illustrated with stereopticon slides, is being given on Thursday afternoon at 3:45 at the California School of Arts and Crafts, Oakland, by Hamilton A. Wolf, himself a modernist painter and a member of the faculty of the school. The lectures are open to the public.

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MRS. W. J. WILSON HEADS LOS ANGELES ART COMMISSION

Mrs. William J. Wilson has been elected chairman of the municipal art commission of Los Angeles, to succeed the late F. W. Blanchard. Mrs. Wilson has been a member of the commission for seven years.

Other members of the commission are Donald B. Parkinson, Mrs. Edna Porter Phillips and Stewart Laughlin.

Approval of the commission to the design for all city public buildings and structures built on public property, such as bridges and ornamental lighting posts, is required by the provisions of the Los Angeles city charter.

At the Newhouse Galleries, Los Angeles, during November, is an exhibition of canvases by "Five California Master Painters," Dedrick Brandes Stuber, Paul Lauritz, Aaron E. Kilpatrick, Edgar Payne and Maurice Braun.

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The Living American Sculptor and His Art

(Continued from page 3)

One of the conditions of the coming exhibition is that no piece of sculpture previously shown in San Francisco may be included in the collection. Such a stipulation will bring new contributions from many of the most interesting sculptors, a few of whom we will mention here.

Herbert Adams has placed a large group in New Hampshire. Robert Aitken has done several portraits for the Academy of Arts and Sciences and the Hall of Fame. R. Tait McKenzie has modeled several large war memorials, two for Scotland and one or more for Canada. Gutzon Borglum has had a huge equestrian group placed in Newark, New Jersey. Stirling Calder has had a large fountain placed in Philadelphia, but most of his time has been spent with his work upon the Missouri State Capitol. James Earle Fraser's "Erieson" was dedicated in Washington by Prince William of Sweden. John Flanagan's portrait of Saint-Gaudens was placed in the College of the City of New York. Charles Grafly's "Meade" was presented by Pennsylvania to Washington. Frederic MacMonnies' large marble group in New York City still stirs the critics. A. Phimister Proctor has had a large equestrian group installed upon the university campus at Eugene, Oregon. Lorado Taft has several large war memorials to finish, and is doing more for his state (Illinois) than any other one sculptor.

The men have not been doing all the big things. Beatrice Evelyn Longman and Gail Sherman Corbett have executed nothing but large commissions for several years. Edith Barretto Parsons has placed a war memorial in New Jersey. Bessie Potter Vonnob has modeled and installed a group for the Audubon Society, in honor of Theodore Roosevelt, at Oyster Bay. Anna Vaughn Hyatt Huntington (Mrs. Archer M. Huntington)

has her equestrian statue of Joan of Arc on Riverside Drive, in New York City, and in Blois, France. Malvina Hoffman has a group placed before Bush House, in London. Gertrude Vanderbilt Whitney has a memorial placed at St. Nazaire, France, commemorating the arrival of the A. E. F.

From the foregoing, it will readily be seen that many of the American sculptors whom the San Francisco people learned to prize have made steady progress and gained more recognition since 1915. Though viewing their work again will afford great pleasure, there is much to be anticipated from younger artists entirely unknown on the coast. Among these, the names of Grace Helen Talbot, Baska Paelf, Lucy Thompson, Eugenie F. Shonard, Maude S. Jewett, Harriett Bingham Miller, Renée Prahar, Bonnie MacLeary, Grace Mott Johnson, Brenda Putnam, Margaret French Cresson, Lucy Perkins Ripley and Harriet Frishmuth come instantly to mind among the women. Hunt Diederich, Carl A. Heber, F. Lynn Jenkins, Karl Gruppe, Alfred David Lenz, Horatio Piccirilli, Leo Friedlander, Jo Davidson, Mario Korbel and Remo Amateis, among the younger men, must close the list, though many others will be presented in this series of articles.

(To be continued)

BOOKPLATE ASSOCIATION

It is announced by Mrs. J. L. Criswell, secretary-treasurer, that the annual meeting of the Bookplate Association—International will be held at 8 p.m., November 2, at the home Dr. and Mrs. Egerton Crispin, 2130 West 21st Street, Los Angeles.

Ernest Dawson will tell his experiences "Hunting Books in Europe in 1928." Neeta Marquis will speak of "The Personal Element in Bookplate Design." Henri de Krnif, president of the association, will discuss "The Future of the Bookplate."

The third annual exhibition of the San Francisco Society of Women Artists opens November 1 on the third floor of the Emporium, San Francisco. There will be an award of \$100 for the best painting exhibited, and certificates of honorable mention for the best work in each medium. The judges are Rinaldo Cuneo, Gottardo Piazzoni, Lee Randolph, Worth Ryder and Ralph Stackpole.

The second annual state-wide exhibit under the auspices of the Santa Cruz Art League will be held in February, 1929, at Santa Cruz, California. One thousand dollars in prizes will be awarded. The Association of Western Museum Directors has arranged to select 35 paintings from the exhibit, to be shown in Oakland and San Diego.

Ehner Elsworth Garnsey, noted mural painter, has arrived from New York to pass the winter in Santa Barbara.

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The Decimal Month

(Continued from page 11)

"Ghosts of Darkness," were preeminent.

In an exhibition of such dimensions, and so full of excellent material, it is difficult to select even a few things for special mention, but the Modern Gallery Group, as a whole, is producing noteworthy work. Of outstanding interest, however, were the contributions of Marian Simpson, John Stump, Don Works, Rudolf Hess and Ruth Cravath.

Convoisier exhibited a group of paintings by the Japanese artist, Tetsuzan Hori, at the Women's City Club. The paintings, which comprised, for the greater part, bird and flower subjects, were done in the manner of the conventional modern Japanese school. They were, therefore, excellent in their realism, particularly those of ducks.

The California School of Fine Arts showed some class work by students of the Art School of the Portland (Oregon) Art Association. Some of the best of the work represented was the sculpture, in wood, particularly that in bas-relief. Of notable interest were two small sketches from the nude, signed P.B., and a simply rendered figure drawing by O. Shepard. The work of the class in design seemed the least significant. While the exhibition indicated that the Portland school is fostering good, serious study it lacked, by comparison, the vitality that characterizes the general output of the California School students.

WITH THE PUPPETS

A capacity audience, largely of children, greeted Perry Dilley's puppets when they played "Columbine's Birthday" and "The Adventures of a Chimney Sweep" in the auditorium of the Women's City Club, San Francisco, on October 27. A delightful feature of the program was a prologue by the Betty Horst dancers. On November 17, at 2:30, at the same auditorium, the Dilley puppets will give "Boiled Celery" and "The Dragon Who Wouldn't Say Please."

The Blanding Sloan Puppet Theatre is re-opening November 1 at 718 Montgomery Street, San Francisco, with Enola Barker's marionettes in a burlesque of "Ten Nights in a Bar Room." Performances will be given on Thursday, Friday and Saturday evenings at 8:30, with Saturday matinees at 2:30.

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Oakland: Holmes Book Co.

Pasadena: Maryland Hotel.

San Diego: Fine Arts Gallery of San Diego.

San Francisco: Beaux Arts Galerie, California School of Fine Arts, City of Paris, East West Gallery, Paul Elder, The Emporium, Foster & Orear's Ferry Newsstand, French Book Store, Little Pierre Library, Rabjohn's, Schwabacher-Frey Co. Sign of the Ship.

Santa Barbara: Martinsen Library.



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Berkeley Art Museum

IT HAS BEEN ANNOUNCED that a new organization, to be known as the Berkeley Art Association, has just been formed. The association has procured a building at 2270 Shattuck Avenue, Berkeley, California, adjoining the public library there. After the necessary alterations have been made, the building is to open to the general public, on December 1, as the Berkeley Art Museum.

The general intention of the Berkeley Art Association is to conduct its museum along broad civic lines, supplementing the cultural activities of the public library and the school system, and actively co-operating with the work being carried on in these fields by the clubs and other semi-public organizations. It hopes thus to make itself an asset to the community at large.

It will offer, in its galleries, exhibitions of general interest, as well as of educational value. It will not serve, in any sense, as an instrument of propaganda for extreme modern art. Wisely has the decision been reached that the museum shall not be a repository for gifts of art objects by enthusiastic citizens. It will thus avoid the danger that so many public museums run of becoming, in the course of time, a glorified storage warehouse. Neither will it be used as an advertising medium for commercial concerns dealing in *objets d'art*, pseudo-art objects or craft works. No art objects of any kind will be offered for sale, nor will admissions be charged for exhibitions, lectures or other activities held there.

Several rooms on the second floor will be turned over to the art department of the public school system to be used by them for exhibitions of students' work in the fields of the pictorial and graphic arts, sculpture, architecture, printing and the applied arts and crafts.

One room on the second floor is to be reserved for meetings of the art sections of women's clubs and other organizations which aim to further the practice and appreciation of the fine arts.

The director of the museum will be Samuel J. Hume, who is also state director of avocational activities.

Other officers have been announced as follows: President, Monroe Deutsch; vice-president, Lester W. Hink; treasurer, Frank H. Thatcher; secretary, assistant director and curator, Mildred McLouth. The executive board includes the following: Lester Hink, Robert G. Spronl, Perry Tomkins, Monroe Deutsch, Charles L. McFarland, Frank Thatcher, Ward Sorriek, Herbert Jones, C. B. Radston, Charles E. Dunsecomb, Herbert S. Howard, Benjamin Glover and Hollis Thompson. The advisory board includes: Worth Ryder, Hope Gladding, Perham Nahl, Zinie Kidder and Susan Smith.

The annual fall exhibition of water colors by Stanley Wood at the galleries of Vickery, Atkins and Torrey, San Francisco, will be held this year from November 17 to 30.

THE CALENDAR FOR NOVEMBER

Note—Data for "The Calendar" should be timed to reach the office of THE ARGUS by the 25th of the month preceding date of publication.

ARIZONA

PHOENIX

Fair Grounds—Nov. 12 to 18, annual art exhibit of Arizona State Fair.

CALIFORNIA

BERKELEY

Berkeley League of Fine Arts—Annual group show by members of the League.

Haviland Hall, University of California—G. P. Wynkoop loan collection of "100 Prints of Yedo" by Hiroshige.

Casa de Manana—Nov. 1 to 17, oils and water colors by Carl Sammons. Nov. 19 to 30, oils, water colors, etchings and old prints from Bavarian galleries.

CARMEL

Court of the Seven Arts—Paintings by members of Carmel Art Association.

DEL MONTE

Hotel Del Monte Art Gallery—Paintings by California artists.

Marsh's—Rare Oriental art.

HOLLYWOOD

Hollywood Public Library—Theatre Arts exhibition.

Kanst Gallery—General Exhibition.

Print Rooms—Etchings, engravings, wood blocks, lithographs.

LAGUNA BEACH

Laguna Beach Art Association—November exhibit by members.

LOS ANGELES

Bartlett Galleries—High Sierra paintings by Ralph Holmes.

Biltmore Salon—Fifth annual exhibition of "Painters of the West."

California Art Club—Exhibition of California Water Color Society.

Cannell & Chaffin—Etchings and wood-block prints by Franz Geritz.

Classic Art Gallery—Old and modern masters.

Ebelf Club—Paintings by Charles Reiffel.

Los Angeles Museum, Exposition Park—Annual exhibition of California Art Club. Permanent collections.

Newhouse Galleries—Exhibition of recent marines by Stan Pociecha.

Southby Galleries—Old and modern paintings.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Stendahl Galleries—Paintings by Gardner Symons, Frank Tenney Johnson, Armin Hansen, Elmer Schofield, William Wendt, Guy Rose and Nicolai Fechin.

Wilshire Galleries—Paintings by Derrick Brandes Stuber, Paul Lauritz, Aaron Kilpatrick, Edgar Payne and Maurice Braun.

Zeitlin's Book Store—Small paintings by Maynard Dixon.

MONTEREY

Mission Art & Curio Store—Works by California artists.

OAKLAND

Mills College Art Gallery—Through Nov. 14, Henrietta Brewer collection of ancient textiles.

Oakland Art Gallery—Through Nov. 9, California Society of Etchers' annual traveling show. Through Nov. 30, oils, pastels and drawings by Andre Jawlensky.

PALO ALTO

Palo Alto Library—Nov. 4 to 22, painting and sculpture by members of Palo Alto Art Club.

PASADENA

The Gearharts—Woodblocks and etchings.

Kievits Galleries—Paintings by European artists.

Grace Nicholson Galleries—Exhibition of rare Oriental art.

Pasadena Art Institute—Paintings by Pasadena Society of Artists.

SAN DIEGO

Fine Arts Gallery of San Diego—Photographs by Wayne Albee. Print collections donated by University Women's Club. Permanent collections.

SAN FRANCISCO

Beaux Arts Galerie—Nov. 5 to 19, oils by John Burnside Tufts; water colors by Florence Ingalsbe Tufts. Nov. 20 to Dec. 4, oils, water colors and drawing by Ina Perham. Nov. 13, lecture by R. M. Schindler, architect, on "The House of the Future."

California Palace of the Legion of Honor—Nov. 1 to Dec. 31, paintings by New Mexico artists. Jacob Stern loan collection. Permanent collections.

California School of Fine Arts—Exhibition of work by students of the Art School of the Portland Art Association.

De Young Memorial Museum—Permanent collections. Art lectures open to the public Sunday and Wednesday afternoons.

Courvoisier's—Starting Nov. 10, wood block prints in color by Elizabeth Norton; sculpture and drawings by Alice O'Neill.

East West Gallery of Fine Arts—Through Nov. 10, Theatre Arts collection of African sculpture. Nov. 12 to 27, international group of stage designs. Nov. 27 to Dec. 11, Lucien Labaudt collection of post-Cezanne paintings.

Paul Elder Gallery—Through Nov. 3, football etchings by Rosamund Taylor.

Emporium—Nov. 7 to 13, American Indian arts and crafts, under auspices of American Indian Defense Association.

Gump Gallery—Through Nov. 3, etchings by Max Pollak; water colors by Gonen Sakaguchi. Nov. 5 to 17, New Zealand landscapes by E. S. Brown. Nov. 19 to Dec. 1, paintings by Gustaf F. Liljestrom.

San Francisco Society of Women Artists—Annual exhibition by members, at The Emporium.

Vickery, Atkins & Torrey—Nov. 5 to 17, drypoints by Cadwallader Washburn. Nov. 17 to 30, water colors by Stanley Wood.

Ethel M. Wickes Studio—Water color paintings of California wild flowers.

Women's City Club—Through Nov. 10, paintings on silk by Tetsuzan Hori.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SAN MATEO

Benjamin Franklin Hotel—Through Nov. 17, paintings by "The Santa Cruz Three," Leonora Penniman, Margaret Rogers and Cor de Gavere.

SANTA BARBARA

Art League of Santa Barbara—Nov. 5 to 17, group exhibit by Craft Workers Association. Nov. 19 to Dec. 1, pastels by Carl Sammons.

UTAH

SALT LAKE CITY

Hotel Bigelow Gallery—Paintings by Albert Byron Olson, Marion Grace Hendrie, Elizabeth Spalding, John Thompson and Gordon Cope.

WASHINGTON

SEATTLE

Henry Gallery, University of Washington—Nov. 1 to 15, paintings and prints by the Provincetown moderns. Nov. 15 to 30, negro sculpture from the Blondian Theatre Arts collection. Nov. 15 to Dec. 15, paintings by Walter F. Isaacs; American prints from the Weyhe gallery.

Seattle Fine Arts Gallery—Sculpture by Allen Clarke, in wood, bronze and marble.

HAWAII

HONOLULU

Honolulu Academy of Arts—Nov. 1 to 13, first annual exhibition of the Association of Honolulu Artists.

UTAH ARTS AND LETTERS ACADEMY OUTLINES WORK

The Utah Academy of Arts and Letters held its second public function, a banquet, on October 19 at the Newhouse Hotel, Salt Lake City. It was the first general meeting to be held since the organization of the academy in Provo some six months ago, and was largely attended by creative artists of the state and persons interested in creative art.

James H. Wolfe, an attorney, was the speaker of the evening and chose as his subject "The Urge to Create Beauty."

Mrs. Elsie Talmadge Brandley was the chairman of the meeting, and Frank R. Arnold served as toastmaster. Responses were made by section chairmen including: E. H. Eastmond, painting; L. P. Christensen, dancing; J. A. Packer, sculpture, and LeRoy L. Robertson, music.

Among the projects proposed by the speakers were the calling of attention to special artistic productions; the hanging of art works in public institutions; bringing into the state eminent speakers, men of letters and symphony orchestras; the study of dancing by the public so that it could be appreciated, and the improvement of architecture.

AWARDS ANNOUNCED IN OREGON ARTISTS ANNUAL

The Society of Oregon Artists, an organization of several hundred members from all parts of the state, held its second annual exhibition October 1 to 13 at Portland in the Meier and Frank galleries. The exhibition was in the form of a competitive, no-jury show for which the society offered two medals, one for painting and one for sculpture. There were also two second prizes.

Anthony Euwer won the medal for paintings with his canvas, "Into the West," a ship on the crest of a wave, which he painted in Japan last summer.

A self-portrait by P. E. Shown won second prize. Honorable mention was given to Georgia Heckbert for her "Summer Morning," to Ray Strong for his "Mt. Hood in the Moonlight" and to Alfred Schreff for his "Windswept Trees."

The medal for sculpture went to Oliver Barrett for his "Sandstorm." Adrien Voisin won second prize for his "Head of Ray Strong." Honorable mention went to H. P. Camden for his "Elf."

MUSIC AT MILLS COLLEGE

A series of Wednesday evening recitals is to be held in the new hall for chamber music at Mills College, California. The programs for the series have been announced as follows: Marie Montana, soprano, October 31; Bernard Oeko, violinist, November 7; Ratan Devi, folk-songs of India, January 9; Marianne Kneisel String Quartet, January 16; Luisa Espinel, songs of Spain, in costume, January 23; Imre Weisschauss, Hungarian pianist-composer, February 13; Florence MacBeth, soprano, March 6.

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PHOTO BY ROSEMAN

STILL LIFE

HENRI MATISSE

Le Salon d'Automne

By HAROLD ENGLISH

THE AUTUMN SALON is the most complex of the numerous French exhibitions of art, interesting itself not only in painting, sculpture, drawing, etching, architecture and decorative arts, but also in music, literature, the theater, the cinema, the dance, *la mode*—and gastronomy. While these sections, as arranged in the Grand Palais, are not rigidly separated one from another, painting in a general way occupies the upper floor and half the catalogue. With the limited space at my

disposal, and in the limited time in which to digest my impressions of the several thousand exhibits (not counting those in the gastronomical section), I think it prudent to deal here only with painting, and to leave the other sections for next month.

An important place is given in each Autumn Salon to the "retrospectives." These have been of two sorts. Retrospectives of what we may now call the "classic moderns," from El Greco to

Cézanne and Renoir, and retrospectives of members recently deceased. This year is the jubilee of the Autumn Salon, founded in 1903. It is celebrated by a general retrospective of those artists who have brought it fame. Some of them are dead, and their work widely considered as classic, but the majority are still living, and many exhibit in the other rooms. Visitors can therefore make interesting comparisons between the work of well known artists in 1928 and the work of

the same men before the war, and see how much or how little they have changed.

Having limited my program to paintings, I will begin, quite illogically, with the great statue of Balzac at the top of the long stairway leading to the entrance of the three rooms containing the general retrospective. It is a gigantic figure by the artist who dominated the opening of the twentieth century—Auguste Rodin. Rodin has interpreted the rugged genius of Balzac in more than one masterpiece. That of the retrospective, radiating energy from the protruding brows down through the folds of the ample dressing gown to the firmly planted feet, fittingly introduces the visitor to the creative efforts of the first quarter of twentieth century art, as illustrated in the rooms behind it.

On the center wall of the first room, opposite the entrance, are three classics: A fine nude by Renoir, a Gauguin of Tahiti and an Odilon Redon. Elsewhere are a typical and smoky portrait by Carrière and a typical and beautiful still life of Cézanne. The only cubist picture in the retrospective, and one of the best that has been painted, is by the not yet sufficiently appreciated Roger de la Fresnaye, whose promising career was cut short by an early death some years ago.

Opposite the Cézanne blazes an undated *faune*. It is a portrait of a woman, entitled *STILL LIFE*. This may be an error of the catalogue but I think, rather, it refers to the hat. It might have been called *LANDSCAPE*, for it is a very jungle of a hat, with fruits, flowers and birds. The colors are as the explosions of bombs cast into a startled and indignant academy by a young revolutionary who signs himself Henri Matisse!

In another part of the salon is a second still life by Matisse. A few dull red oranges in a platter on a rustic green cupboard, between a blue and white pitcher and a bit of checkered blue and white cloth, against a dark blue background relieved at the left by a flat band of pale pink drapery. On close examination, the execution appears exceedingly crude, with shadows that are black or dirty, or of colors apparently false in tone and value. It shows the same contempt for the rules of art as that displayed by the Matisse of the woman with the ridiculous hat.

But between the two a passion for color has been distilled through a maturing genius. As the years have passed he has keyed his harmonies to a higher and yet higher pitch, until they have attained an unrivalled force. The salon still life of today, however, is composed of colors in themselves pale, dull or dark but, together, the wizard has made them sing. There are people who pretend that Matisse is finished, that he only repeats himself. I really don't see how they get that way, unless they study his work through photographs! Unfortunate are the painters whose pictures hang near this green cupboard, for they all look hopelessly dull and commonplace.

Back in the retrospective is another portrait of a woman, dated 1901, and entitled *Portrait of the Artist's Mother*.

In contrast to the Matisse of the hat in the same room, it is academic and somber. The signature here is Othon Friesz.

Not far from the Matisse of the green cupboard is another Othon Friesz, but neither his worst enemy nor his best friend could accuse it of being academic. A young woman with vulgar forms, short hair and an evil eye sprawls on a green settee, partially covered with red drapery, in front of a black landscape, under a red sky in which floats or flops an agitated dragon and divers other objects more difficult to distinguish. There is considerable force in this extravagant composition, and a masterly handling of light and shade. Nevertheless, I am not one of the numerous admirers of Othon Friesz.

I do admire Bonnard. As a colorist, I think he is the only living painter who may be classed with Matisse. An important picture of his in the retrospective, dated 1902, is not in the catalogue. It is an amusing and very clever social study of the time, and shows apparently a bourgeois reception, or perhaps the interior of a casino, with many figures. This year he has an *APRES LE BAIN*. How many times he has painted a nude with a



Though this painting by Matisse is whimsically catalogued as STILL LIFE, our Paris correspondent says that it might just as well have been called LANDSCAPE. It is said to be wonderful in color.

bath tub it would be difficult to guess, but under his magic brush the subject is ever sparkling and fresh. This picture and the green cupboard of Matisse are the finest paintings in the salon—at least in the 1928 part.

Henri Lebasque has, in the retrospective, a picture dated 1912, in which a girl with a parasol sits in the bow of a row-boat floating on a sunlit river. It is a delightful effect in fresh pale green. The Lebasque of today tries to steal Bonnard's thunder and harmonize it into sweet music for the enchantment of bourgeois senses. Of his three pictures, one is

a plump, tortuous and too beautiful nude asleep in the midst of draperies of too exquisite taste. The other two are a nude standing in an interior, and a little child on a balcony looking between the posts of a stone parapet at a distant landscape.

Opposite, hangs a rich composition by Georges d'Espagnat, between two of his flower pictures. This painter, one of the founders of the Autumn Salon, has for years turned out bright and graceful nudes surrounded by contours of nebulous brown. In his big decorative panel today he has two partly draped female figures dully outlined in brown, looking up at a gorgeous Persian cavalier who has just pranced into a commanding position above them. If you like the Lebasque of today you may like this, and if you don't think d'Espagnat ever changes his style, go back into the retrospective and see his dark portrait, dated 1909, of a melancholy gentleman sawing away at a cello.

While still in a harsh mood, let us compare the group of three women in an interior exhibited by Jacqueline Marval in the first Autumn Salon (1903), with her recent pictures of an enormous mass of explosive flowers and a vague nude, both unaccountably tangled up in white lace. No artist has changed more radically than has this one. But for better or for worse? It would be hard to say.

Among the other women painters, Suzanne Bernouard, better known for her delicate flower pictures, this year shows an interesting nude and a still life, and Marguerite Crissay a fine nude and a landscape.

Laprade, in his *BOURGES*, a distant cathedral seen over rolling green fields against a blue sky, and in his two beautiful flower pictures, shows a freer technique than in his *TIVOLI* of 1910, but an identical poetic feeling. Here is an artist who changes little.

A painter of talent who changes radically from year to year is Kisting. His Dutch boy and two Dutch girls, in their strong contrasts of very dark and very light color, are striking pictures. But he is really too much of a "quick change" artist.

In the retrospective, Van Dongen has a nude with a Spanish shawl entitled *CHARITY*, and at the other end of the building one of his clever female portraits. Between the two is most of his grandeur and some of his decadence.

There is not much to choose between Fladrin's big green and violet landscape of 1911 and his big green and violet landscape of 1928, whatever may have come in the meantime. Much the same may be said of the works, retrospective and late, of Louis Charlot and Albert Marquet. On the other hand, of the portrait by Asselin painted in 1912 and his recent portrait of an old laborer, the former appears much the more modern.

The fiery Egyptian, Sabagh, has painted, against a greenish-grey background, a forceful and luxurious red sofa, adorned at one end by a blue cushion and at the other end by a red cushion and a seated nude. This artist, ever striving after

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The Living American Sculptor and His Art

By ROSE V. S. BERRY

THE SCULPTOR OF TODAY has investigated the art of the ancient and the modern world. He has studied the pre-classical periods and knows the sources of Greek art. He has experimented with the simplicity and directness of primitive art. He has gorged himself upon the savage sculpture of the islands of the sea and of Central Africa. He has profited by the splendid examples excavated and assembled by the archaeologists. With what result?

He has discovered the power of suggestion, the strength of broad treatment, the value of space and mass, the charm of ornament and the decorative element, the difference between simpering prettiness and real beauty, the marvel of good design and composition, the greatness of individuality and the rare thing that is personal style.

Then comes Brancusi, the French sculptor, with this statement: "To give the sensation of reality, even as nature gives it to us, without reproducing or imitating, is to-day the greatest problem in art." Accepting his challenge, most of the modern creative artists have ventured forth to see how they could meet it. Some of them have resorted to a change of medium—have even tried several different media—with excellent results.

Many of the younger American artists have discovered that there is much to be said in favor of wood as a medium for the sculptor. Its disadvantages are that it will burn readily, it may split, it may decay, and it may become worm-eaten. To offset these, both the hard and soft woods have many possibilities. They have subtle coloring and beautiful graining; they will take a fine finish; the quality is unlike any other medium, and there are no two blocks alike, even in the same variety, and the varieties are legion.

Only a few sculptors, out of the possible two thousand who are doing wood sculpture in America to-day, may be mentioned here. Among the first to take the exhibitions by storm was Ben Anderson, born in Sweden, but whose sculpture has all been done in Saint Paul. When he gave his first exhibition, in 1922, he was entirely self-taught. Since then he has forsaken his jack-knife for a set of wood-carving tools. Anderson's craftsmanship is not that of a man who has spent years acquiring the technique. He does not use models. His subjects come from teeming memories or from his dreams, which so inspire him that, night after night, he works into the early morning hours. His sculpture has a spontaneity that is stirring and of an irresistible appeal.

Anderson's *BREATH OF SPRING*, carved in walnut, has no liteness, grace or thought of a dance. It is a mature, striding male figure wearing a long coat blown open by the wind. The head is thrown up and back, revealing a strong face ennobled by expectancy and the lure

This is the second of a series of articles preliminary to the exposition of works by contemporary American sculptors, to be held at the California Palace of the Legion of Honor, San Francisco, for six months, beginning in April, 1929, under the auspices of the National Sculpture Society.



MOTHER AND CHILD
PETER KRASNOW

of the coming season. THE PLANTER, sculptured from cedar, is definitely the memory of a Swedish peasant—an aged man, bowed in the act of scattering grain. The peculiar, groove-like texture of the wood lends a weird charm to the small statue, intensifying the character, the age and the peasant-like appearance of the figure. Anderson leaves his sculpture rough. Trusting largely to the shadows, the veining of the wood, and the natural flare of the grain, he achieves an effect that is not to be forgotten.

Warren Wheelock says: "If I were to train a boy to be a sculptor, I'd make something of a carpenter of him first . . ."

The sight and smell of white pine shavings as they curl through the plane are good for his soul." In Wheelock's wood sculpture it is easy to see that he reverses his medium, and he gets results that differ from all others. He is an excellent craftsman; but the rest of his art seems to be inherent—a natural, effortless expression following keen observation. He is able to obtain a sensitiveness, at times, that is totally unexpected from wood. His statue, *ADOLESCENCE*, is an example of this. The figure, a female form, is slender, graceful and pleasing. Smooth in its finish, it seems to be bursting from an elongated wooden bud, and the suggestion is fascinating in its purity. In his carved portrait, *MOTHER*, Wheelock has one of the rarest bits of wood-sculpture in America. Few artists have dared to risk what the peculiar character of wood can do to a portrait. One feels, however, in this instance, that the characterization has gained from the nature of the wood. In any case, the likeness attains a beautiful quality.

Peter Krasnow, born in Ukraina, came to Los Angeles six years ago. His native Russia has taken a prominent place in modern art, and her artists have influenced America more than is known. Intense, introspective, melancholy mystics—refugees in many instances—the Russians are pouring forth their experiences in art. In *MOTHER AND CHILD*, carved in wood and covered with gold, Krasnow presents an interesting composition. The figure is well balanced, notwithstanding the closely bound legs emphasizing the narrower part of the body as it approaches the waist, and the additional width of the child and the symbolic globe in her hands. The double-banded head-dress serves the purpose of an equalizing motive for the shoulders, and forms a semi-halo for the mother differing from that of the holy child. The treatment of the robe appears, at first glance, symmetrical and simple. In reality, its planes are broken and varied, and much charm is thereby added to the composition. As a work of art, the *MOTHER AND CHILD* combines a modernized Byzantine spirit with a

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Editorial

THE WORD "mucker" is one which you are not likely to find in your dictionary, although, like many expressive slang terms, its vernacular use is common. The leading article in *Harper's* for November bears the title, THE MUCKER POSE. It is significantly subtitled, "An Epistle to American Gentlefolk." In its text the writer, James Truslow Adams, unfolds some terse truths concerning the attitude in this country toward culture. He points out that "a gentleman in America nowadays seems afraid to appear as such . . . The mucker-poseurs . . . emulate the language and manners of the bargee and the longshoreman . . . so many things in this country are 'high hat' which in other lands simply make for sane and cultivated living . . . One has to conform or one is lost . . . Business may explain the mucker pose, but it may be asked whether those who adopt it are not traitors to all that is best in the world and which has been so hardly built up . . . but they do not gain the respect of the muckers whom they imitate . . ."

Though Adams sounds greater depths than these in his article, the above excerpts from it serve to outline his premise which, whether one approves of it or not, is based upon self-evident truth. He deals largely with "mucker" language and its ultimate effect on our national stamina.

If the "mucker pose" is the prevailing mode of the day, must it not also definitely affect art, as an integral part of our culture? The average American divides his leisure hours between golf and a club, possibly also attending an occasional "leg show." This routine has become a pattern after which he must

mold himself. If he has a hobby that savors of the intellectual, or the cultural, he dares not admit it, but must guard the fact as though it were a secret vice. He will not go to the theatre to see "highbrow stuff." He will not read "highbrow stuff." He will not attend concerts of "that classical junk." Art exhibitions are, to him, a myth.

Since he is loath to appear to have had even an ordinary education, let alone a knowledge of the attributes of cultural life, he can scarcely be expected to contribute to the support of the arts. He says, "I don't know what this art stuff's all about. What's the big idea?" Though there are probably a dozen books published every year that would tell him "what it's all about" he does not read them, either because he hasn't the mental capacity or because he is afraid of being considered "highbrow" by his fellow "mucker-poseurs." Since he is usually a successful business man, and probably a college graduate, the reason can scarcely lie in the former contingency. If it does, God help our universities!

The efficacy of a civilization depends upon its culture. Culture is non-existent without art. Art may not develop to a full perfection except through the cultural life—which includes patronage—of the community in which it exists. Are we then, as a nation, swaggering smugly along with a "mucker pose," "hell bent" for the decadence that inevitably follows in its wake?

THE "MUCKER-POSEUR" is not a new breed. A professor at a large California university recently said that Plato was the Mencken of his day. Nor is the animal, as he now exists, necessarily indigenous to the United States, though he seems to thrive best on this continent.

ACCORDING to accounts published in the daily press, when one hundred members of the American Legion arrived at Mexico City on October 15, as guests of T. A. Robinson, son-in-law of President Calles and a member of the executive committee of the American Legion of Mexico, they were greeted with posters which denounced them as being "assassins, strike-breakers and American Fascisti," and which had been plastered over the walls of various buildings, including the American Consulate. One paper said: "The posters bore the signature of Diego Rivera, an artist who is secretary-general of the Anti-Imperialist League of America."

Nor was that the end of the matter. More than two weeks later the Los Angeles *Times* published a dispatch which said: "As a means of checking the poster evil which has become prevalent in Mexico City of late, an order has been issued by the commission council prohibiting the pasting of posters . . . on walls . . . Posters surreptitiously pasted on the walls of buildings in this city have become a nuisance of late. These posters are generally of a scurrilous nature. Among them was one attacking the American Legion delegates who recently visited this city."

It is said that Rivera is to paint some

frescoes on the walls of the California School of Fine Arts, San Francisco, for which labor he will receive a considerable sum of money. We wonder how a man of such high principles is able to adapt himself to the embarrassing necessity of accepting the money of a people which harbors, in one of its national organizations, "assassins, strike-breakers and American Fascisti." We also wonder whether the selection of subject matter for his paintings will be left to him.

WE REGRET that we are not able to offer, in this issue, a comprehensive review of Walter Pach's new book, ANANIAS, OR THE FALSE ARTIST, a work which has long been needed.

In his foreword the author explains of Ananias that, "like many another character in literature or history, he is better known in the aspect that popular speech has given to him than in the manner intended by his original discoverer." The name, Ananias, has become a synonym for the word liar, whereas Ananias' offense was less the telling of a lie than "that of the man who breaks faith with a great trust." This point is made clear in ACTS, IV and V.

Says Pach: "The fact that the old fisherman explains to Ananias the enormity of his conduct proves that the unhappy man was not well aware of what he had done . . . the punishment follows hard upon the sin, whether it was committed with full knowledge or in ignorance. So also with the False Artist, he could not have produced such work as he has done if he had grasped its significance."

"The writer of the Ananias story was not the judge who meted out the result of the man's wrongdoing; that followed of itself, and the historian merely recorded the facts and their steady logic. The False Artist is one misled by the error which betrayed Ananias; and in telling of certain painters and sculptors in this book it is not I, again, who am passing judgment. The nature of art is such that every deviation from the truth declares itself in the work, and with that there appears in it also the punishment which automatically follows—the loss of the quality of life."

Nor does Pach spare the layman and his share in the shame of the False Artist. He says: "It frequently transpires that women engaged in the most pitiful trade open to their sex have never realized its baseness, or even understood that their mode of life was anything but the common lot of those who have to earn a living . . . and it is not begging the issue to say that not the individuals nor the class, but the whole of society has a share in their shame."

Pach's approach to his subject and the fair means by which he handles it are apparent throughout the work. He does not spare the counterfeit in contemporary art, but his comprehension of art, in all its phases, of all schools and periods, preserves him from partisanship. Ananias, or the False Artist, has ever stalked through the world of art, plying his "pitiful trade" and betraying his trust.



PAINTING

MAXIMO PACHECO

The Renaissance of Mexican Art

By EILEEN DWYER

IT IS NOT EXACTLY a one-man show Mexico is having, but it comes so near to it that one may lose sight of the fact that Diego Rivera is not the only painter in Mexico.

Several hundred feet of wall space in Mexico City are covered by Rivera's murals. Everywhere it is Rivera—the great Rivera! But there are others, no greater than he, perhaps, but some certainly possessing that "divine spark" which marks the artist from the craftsman.

José Clemente Orozco, Francisco Goitia, Maximo Pacheco, Robert Montenegro, Alfaro Sigüeros and others stand out in the Mexican Renaissance. All of them have something important to say.

In the work of Rivera one is aware of a complete organization of relative forms. Besides the artist's powerful feeling for reality, so to speak, his ability to express that reality in terms of controlled design gives force and a stimulating artistic quality to his work. Orozco, on the other hand, from whose painting I suspicion a more powerful feeling for life, seems to me to exert less control throughout his design than does Rivera. He relies more upon an inner force, born with the conception of each idea, to carry him through the execution of it. I imagine that his fingers itch more for the brush than do Rivera's. The storm that rages within Orozco does not permit of too much cool planning before the job begins. But he is no less a great painter because of that.

Francisco Goitia is happy to be left

alone. The fact that great painters dwell in his vicinity means nothing to him. He has his own fish to fry, and whether or not they have come from similar fish ponds, also, means nothing to him. He paints each picture as if it were the last one he ever intended to paint. If he were commissioned to paint a hundred feet of wall space I think he would begin in the darkest corner and never move out of it. This sincere approach with him results in a few marvelous canvases. Design, with Goitia, is a thing that cannot help being present with his idea. It follows naturally.

Like Rivera and Montenegro, he studied several years in Paris, and though the modernists there did not escape him he doesn't smack of any one of them. In the work of Rivera the influence of his friend, Picasso, is perceptible. Even Orozco takes something from the French, though indirectly, for he has never studied abroad.

If you were to go to Mexico City you would probably never discover Goitia or his work unless you stumbled upon them. He lives like a hermit in the picturesque village of Zochimilco, out of Mexico City, and his studio is less of a studio than a workshop.

Robert Montenegro paints for his people. He is undoubtedly the most popular of the native painters with the Mexicans. In a little restaurant off of 16th of September Street, squeezed in between two shops, you will find three walls covered with interesting Egyptian designs. They are not especially good,

but are better than almost anything of the kind that is being done by the average mural painter in the United States. The girl who serves you will tell you that this is the work of Montenegro. Everywhere they know of Montenegro, and everywhere he is greatly admired. He has a way of exaggerating his forms that is not offensive to the people. That is one reason why he is the favorite. Another, perhaps, is that the Mexicans do not seem to demand photographic representation. Montenegro is not as great as Goitia, Rivera or Orozco, but he is above the average American painter.

Of undoubted genius in the Mexican group is Maximo Pacheco. When hardly more than a child, he worked under Rivera, and now that he has turned nineteen he is exhibiting and receiving recognition for his work. Rivera did a great deal for him but, queerly enough, Pacheco is saying what he has to say in his own way. He knows how to make the most of his understanding of form by using transparent washes in oils over his drawings.

There are others, too, Sigüeros for instance, who is claimed by Guadalajara. He has done some nice things there on the walls of the public buildings. Sigüeros is said to have turned, even before Rivera, to the primitive sculpture of Mexico for simplification of form.

Several American artists, and one French painter, Jean Charlot, have come to be associated with the Mexican movement. Paul Higgins, a Californian, has taken the place of Pacheco under Rivera. Everett Gee Jackson and Lowell Houser went to Mexico several years ago from the Chicago Art Institute. They lived there for three or four years in the primitive villages of Jalisco and Oaxaca, and in Mexico City, enjoying the freedom that Mexico, like France, offers to artists. Houser has been with Charlot on the staff of the Carnegie Institute at Yucatan. Jackson, however, who is a southerner by birth, has returned to the States. One of his negro paintings won an honorable mention at the Figure-Composition Exhibition held this summer at the Bohemian Club, San Francisco.

So it becomes apparent that what has been developing in Mexican art is more in the nature of a concerted movement, a Renaissance, than the activities of any one painter.

Bohemia

By DOROTHY PARKER

Authors and actors and artists and such
Never know nothing, and never know
much.
Sculptors and singers and those of their
kidney
Tell their affairs from Seattle to Sydney.
Playwrights and poets and such horses'
necks
Start off from anywhere, end up with sex.
Diarists, critics, and similar roe
Never say nothing, and never say no.
People Who Do Things exceed by
endurance;
God, for a man that solicits insurance!
From her book, SUNSET GUN.

A Father and His Son

By HAZEL BOYER BRAUN

THE EXHIBITION OF PAINTINGS by De Witt and Douglass Parshall, at the Fine Arts Gallery of San Diego, proves that both father and son maintain similar standards of artistic excellence. As each painting is an expression of idealized unity, so does the work of the two men, when hung together, convey an impression of a harmonious whole.

Any apparent similarity of temperament dissolves as the marked individuality of each artist quietly asserts itself in his work. Quite naturally, the son has nurtured his painting in his father's ideals, but his youth, exuberance and modern manner of seeing life mark the contrast.

Great variety of subject matter and technical treatment add much to the interest of this dual exhibition: Landscapes of the West; from Mexican subjects architectural, genre and the bull-fight; New Mexican Indians and landscape; the poetry of snow on the banks of the Hudson River; freight yards on a gray winter morning; the slopes of New Mexican mesas when colorful Indians contribute aesthetic pattern; snow in the High Sierra, and the Grand Canyon.

De Witt Parshall, N.A., mature in his mastery of medium, a man who finds repose in the grand moments of nature's heroic beauty, seldom admits the human figure to his paintings. With a shimmering luminosity he subtly suggests the life quality of a great sycamore tree, which he calls *OLD SOLDIER*; the dramatic moment of mountain heights meeting the sea; the kaleidoscopic Grand Canyon, in early morning and in moonlight, or iridescent with snow—each of these he enfold in airy harmony of subdued yet brilliant color.

His son, Douglass Parshall, finds joyous color in many manifestations of life. He is a painter in whom other artists find keen enjoyment because of the sinuous, subtle and delicate brush work with which he catches the more lyrical moments of the world about him. In a woodland interior he symbolizes the youth of the year with two gentle baby deer, using their delicate bodies as a note of accent in a harmony of gray green.

THE BULL FIGHT is a subject in which he sketchily sets down a horrible climax, but he seems unmindful of this drama as being anything but an opportunity to utilize color as design—a carefully

weighed balance of masses in brilliant reds and orange, ranging to deep brown. The sea in morning light and in moonlight must have won his careful observation for many years, since he knows well its forms and movement, but suggests it in an illusive manner.

Here and there about the gallery, notes of clear, singing color give liveliness to the exhibition. These are found in small but unconventional paintings of Indians in their bright blankets, sometimes in a woodland, or in a procession on horse-

paint in the field. At the age of 15 one of his pictures was accepted by the National Academy and was sold on the opening morning. One of his war posters, done in 1917, was selected for the permanent collection in Washington, D. C. He is a member of several important art societies. In 1927 he was elected associate member of the National Academy, the second out of seven candidates accepted. He is the second youngest artist ever to have gained this honor.

Both of the Parshalls were born in New York. Both have travelled widely and have had the best opportunities offered by art schools in this country and abroad.

A NO-JURY exhibition of painting, sculpture, prints and craft work by members of the San Diego Art Guild is being held this month at the Fine Arts Gallery of San Diego.

More than two hundred works form this collection, which includes paintings by the following artists who now make their homes in San Diego: Elliott Torrey, Charles Reiffel, Leon Bonnet, Maurice Braun, Charles Fries, Otto Schneider and Alfred Mitchell. From the out-of-town members are works by Max Wieczorek, Mabel Alvarez, Kathryn Leighton and a number of Los Angeles painters. The greater portion of the exhibition comes from students and amateurs.

GIRARD HALE, a well known California artist who is travelling in Japan, gives an interesting sidelight on

contemporary art in the Land of the Rising Sun, as may be gathered from the following excerpt from one of his letters:

"You would be much interested in the activities in painting in Japan. Disciples of the modern French and German principles, with a decided drift of their own.

"They have enormous new government galleries. When a show opens—like one that was recently held in honor of the coronation—the first day, or preview, is reserved for the Emperor and the Imperial household. The next day they let in a few of the Princes and some of the 'hot dawg' best families. The third day is for the merchant class. Then the general public by the thousands.

"I have never seen such an interest in painting. It was almost violent. Thousands of people trying to gain an entrance."

To a Young Artist

By ROBINSON JEFFERS

It is good for strength not to be merciful
To its own weakness, good for the deep urn to run over,
good to explore
The peaks and the deeps, who can endure it,
Good to be hurt, who can be healed afterward: but you
that have whetted consciousness
Too bitter an edge, too keenly daring,
So that the color of a leaf can make you tremble and your
own thoughts like harriers
Tear the live mind: were your bones mountains,
Your blood rivers to endure it? and all that labor of discipline
labors to death.
Delight is exquisite, pain more present;
You have sold the armor, you have bought shining with
burning, one should be stronger than strength
To fight baresark in the stabbing field
In the rage of the stars: the world's unconsciousness is the
treasure, the tower, the fortress;
Referred to that one may live anything;
The temple and the tower: poor dancer on the flints and shards
in the temple porches turn home.

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back; in the light, among the trees, or walking in the snow. A scene from *THE MIKADO*, like the bull-fight, interests him purely as color. It is the restrained yet exuberant, boyish spirit with which he chooses the intimate approach to such a great variety of subjects that gives to all that this painter attempts a universal quality.

When at an early age he showed signs of interest in art, his father determined that the child's creative faculties should be encouraged. He taught him the true elements of painting from the beginning. This was developed an eye for the music of color, or, if you will, the science of color, independent of the shapes to be found in nature. With this grounding he then drew from the anatomical chart of Michelangelo an hour a day for a year, and commenced to draw from life, and

In the Southland

By ARTHUR MILLIER

THE NINETEENTH ANNUAL EXHIBITION of the California Art Club opened at the Los Angeles Museum last month and thousands of people have flocked to see it. While it is not marked by an increase in the number of thrilling works of art, it speaks eloquently of the trend of painting here and shows a decided improvement in the quality of the sculpture. It indicates that the painters of this sunny region follow a natural urge to use plenty of bright color, which gives an air of gaiety to the gallery. In this they are well on the track of modern painting, which seeks above all to use color. Few of the artists are, as yet, doing that. Most of them are having a good time merely in getting their bright colors onto the canvas.

Here and there one stands out by reason of intelligent color use. Edouard Vysekal has one of the most striking, and one of the best, pictures in the show in *THE HERWIGS*, a young father and mother in a sunny window with their naked baby. Brilliant light bathes the finely drawn forms without resort to any of the artifices of impressionistic technique. Partly from its subject, partly for its brilliance of color, the work is attracting unusual attention. Clarence Hinkle again has one of the best things in his *THROUGH THE KITCHEN DOOR*. This man is a rare color musician. Here he plays the whole scale of red, starting from a beautifully pitched dominant in the cool red dress of the woman, seen through the door, peeling green apples. The white walls, the chairs, a hat in the foreground, subtly echo and heighten the effect, and the green hues.

Charles Reiffel of San Diego was given the Keith-Spaulling prize of \$200 for the best western landscape, which is a splendid and characteristically rhythmic picture, *MOUNTAIN RANCH*. J. H. Gardner Soper gained the Dalzell Hatfield gold medal, which carries with it a fifty-dollar cash prize, for his striking *KAILUA FISHERMAN*, which recently earned the second prize in the Figure-Composition Exhibition at the Bohemian Club, San Francisco. First honorable mention went to a remarkable decorative painting by Cornelis Botke, *THE EUCALYPTUS FOREST*, a work that holds out new hope and new ideas to members of the much abused "eucalyptus school," by revealing how adaptable to decorative purpose are the forms and colors of a tree which may be seen from the windows of any California home. In addition to his own knowledge of color, Botke has used the loving delineation of detail which we associate with the decorative work of his gifted wife.

LOS ANGELES WILL no doubt have witnessed the opening of its first important showing of modern decorative arts by the time this reaches print. November 30th is the date set, Bullock's store the place. Furniture, ceramics, textiles, paintings, sculpture, prints, drawings and other works have been gathered from



KAILUA FISHERMAN

J. H. GARDNER SOPER

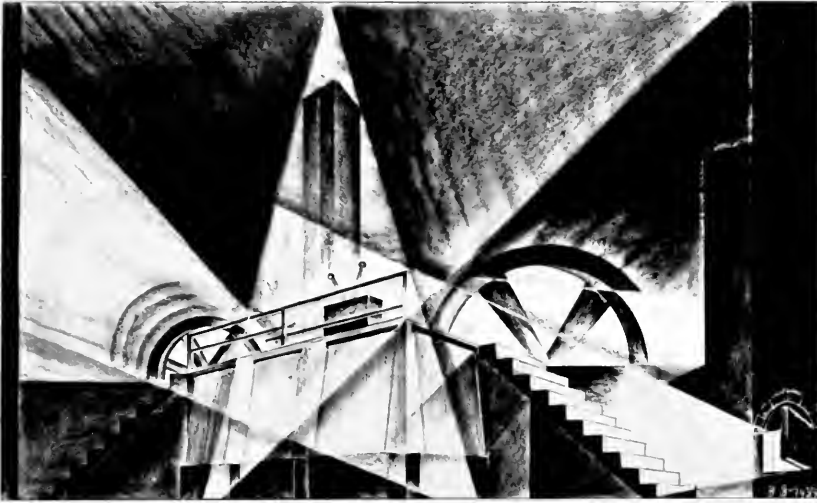
various European countries and the United States, and a large space has been especially prepared for housing the collection.

The exhibition is in the nature of an experiment, in which the Los Angeles public's pulse will be felt. Perhaps, for this reason, the showing will be predominantly French. Four complete rooms will be fitted out in the modern French manner and furnished with objects of French design and make. These four rooms will occupy one end of the large salon, which will have upon one side four large booths showing crafts of various other European nations — Germany, Austria, Denmark, Holland and others — and on the other side, three large open alcoves devoted to modern craft work, paintings, sculpture and other arts from our own local field, which last department has been selected by Annita Delano, modern painter, craft worker and teacher from the University of California at Los Angeles.

This is not, of course, the first commercial showing in Los Angeles of modern decorative art. Barker Brothers having for some years pioneered the field with their Modes and Manners Shops, and by making and showing furniture designed by Kem Weber. But it is the first attempt here to put the modern movement on an art basis, to present it, not as something different, but as a genuine expression of our own time. A representative of the store particularly expressed the hope that the exhibition would stimulate the local production of good decorative art, saying that many of the objects purchased abroad are superior to what is usually expected of American department store merchandise.

AT THE MONTHLY DINNER of the California Art Club, Willard Huntington Wright, who with his brother, Stanton MacDonald Wright, was a guest of honor, corrected certain misinterpretations which he said had arisen from his books *MODERN PAINTING* and *THE CREATIVE WILL*. It had been erroneously believed, he said, that in these books he exalted modern above ancient art, whereas he had actually described the growth of a new technique in painting, which he felt to be the principal contribution of nineteenth century artists. This, save in rare exceptions such as Cézanne and Renoir, had not been mated with the rich philosophical and spiritual content and balance of ancient art, qualities which came to the West from the East, or which, at least, are more characteristic of the East than of the West. The experiments had all been technical. Now, in California, he felt that an infiltration of Oriental knowledge might once more bring about that marriage of technique and content that produces great art. Both of the brothers, it may be noted, are firm believers in the pregnant possibilities of such a union.

THE PASADENA ART INSTITUTE announces its second Annual Exhibition of oil and tempera paintings, to be held January 4-31. All artists residing in California are invited to participate, but no artist being permitted to enter more than one painting in either class. There are a first award, the Streater Memorial prize, for portrait or figures, \$500; a second prize, donated by Mrs. H. A. Everett, \$300, and a third prize, \$150. Three honorable mentions will also be awarded for one portrait, one still life and one landscape, respectively.



Sketch by Jonel Jorgulesco for Toller's *MACHINE-WRECKERS*, produced by the Boston Repertory Theatre.

The Setting's the Thing

By JUNIUS CRAVENS

THERE IS PROBABLY no contemporary artist whose ideas and ideals have had so far-reaching an influence upon the art of designing for the theatre as have those of Gordon Craig. This circumstance is of special interest inasmuch as he is so impractical, so much the idealist, that his own actual accomplishments in this field amount to almost nothing. But he has perpetuated his theories through the medium of drawings and the written word, giving to the world, as has many another pioneer who has lived before his time, a heritage of great price.

In saying that he has lived before his time, I believe that much of what he has fought and bled for will one day become a realization, but his theories will be put into practice not so much on the legitimate stage as in motion picture production. No doubt his influence has already been felt in that field, but not to the degree that it well might.

Nevertheless, other designers have absorbed much of what Craig has contributed to the theatre and have produced the same heterogeneous mixture of good and bad that is ever to be found in anything pertaining to the arts. Max Reinhardt also has had a tremendous influence, of course. So a real movement toward the development of an art of the theatre has been going on apace, both in Europe and America, for some years.

In this country, Craig's influence has probably been most evident in the stage designs by Nornal-Bel Geddes. Geddes absorbs readily and adapts cleverly. But preliminary designs are one thing, and the built and painted scene is another. He went through a long period of being utterly impractical, and with no apparent sense of proportions. His *ERMINIE*, for instance, as it appeared on paper was scarcely to be recognized when seen upon

the stage. But Geddes has done some very fine productions which have been valuable contributions to our theatre.

We also find a strong Craig flavor, as well as a dash of Reinhardt, in many of Robert Edmond Jones' designs, especially those which he makes for his own satisfaction. Jones was always more practical than was Geddes when faced with the actual problems of the theatre, and he adapts himself more readily to its limitations. He is unquestionably the foremost American stage-craftsman. Even his flights into the abstract, such as the famous but short-lived *MACBETH*, have been artistically successful. Most of Geddes' wild plans, like Craig's, have been for "proposed" productions which never attained third dimensions, except in miniature. Jones has at least made some of his dreams realities.

Lee Simonson, who has been associated with the New York Theatre Guild from its inception, has done good, substantial popularly "safe" work of a high commercial order. Much of it has been fine but never very imaginative, even for such productions as *BACK TO METHUSELAN*.

Josef Urban came to New York from Austria many years ago and became, for a few brief years, a popular idol, largely because of his famous blue back-drops. But he was soon out-dated. His settings were cluttered and overly ornate, and the craze for extreme simplicity, fostered by Craig, followed close on his heels. One of his settings would be good and the next a veritable exorcism of bad taste. But he deserves great credit for having revolutionized the settings for the Metropolitan Opera where they had been, before his day, as awful as anything Italy ever produced in that line.

These names, and more than a dozen others, were represented in the THEATRE

ARTS collection of designs for the stage which was exhibited at the East West Gallery, San Francisco, during November. The exhibition was a distinct disappointment. It was by no means representative of the best work that has been done in this field during recent years. A casual glance through the volumes of THEATRE ARTS will reveal that this is true.

The collection failed to be, to any degree, a comprehensive survey of the art of the American theatre as it exists today, and it left those who were more or less uninformed on the subject with the impression that designing for the theatre was a matter of no importance. It could not affect the observer otherwise, since it was not, in itself, of the slightest consequence.

True, the exhibition contained drawings by the foremost American designers, but they were, for the most part, odds and ends, examples which, we feel sure, those artists would never select to represent them. We are forced to believe that this is true if we are to retain any faith in stage design as a medium of expression. By sending such an inferior and altogether unrepresentative selection to the west coast, THEATRE ARTS did itself as great an injustice as it did the artists who made the designs. This unfortunate circumstance in no way reflects discredit upon the East West Gallery, which had no choice but to accept and hang the collection as it was received from New York.

In conjunction with the THEATRE ARTS collection, the East West gallery exhibited stage designs and models by San Francisco men. The list included Blanding Sloan, Ralph Chessé, Siméon Pélène, Harold Helvenston and several others.

At the Little Theatres

FALLEN ANGELS, as produced by the Player's Guild of San Francisco, beginning November 5, was of such excellence as to put that group of players in the professional class. Sarah Padden, as Julia Sterroll, and Charlotte Walker, as Jane Banbury, bandied Noel Coward's priceless, profound nothings with a skill such as may be hoped for only in such seasoned troupers as are they. The tempo they established and sustained throughout the second act, in which no other character save the mouselike maid appears, marked as fine a bit of comedy acting as one could wish to see. The senseless patter of two women, left to dine alone—well, if not wisely—comprised the entire act, a situation which might easily drag and fall to pieces in unskilled hands.

The supporting company, which included Herbert Heyes, James Coleman, Lionel West and Frances Anderson, was excellent. A tasteful setting contributed not a little to making this a distinguished and worthy production, directed by Reginald Travers.

ENTER MADAME, a comedy by Gilda Varesi and Dolly Byrne, in which Gilda Varesi appeared in the leading role when

(Continued on page 15)

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD

Jerusalem, 24 March, 1928.

This is a tidy town, with great appeal, and it is quite a relief from Egypt in a number of ways. The cool of the highlands is particularly refreshing after the heat and dust of the land of Pharaohs. Also, I prefer the spirit here—no importunate guides—every one minds his own business and goes about it with a will. The Bazaars are swell. I spend a lot of time in them, though I ache with abstaining from purchases. The people and their customs of unending variety, the charming lanes and houses of sturdy, clean-looking stone, with arches everywhere, covered markets and the lovely countryside, much like Italy, warm the cockles of your heart.

I drove down to the Dead Sea yesterday, and to Jericho and the Jordan. It's a wonderful country, much like Mono Lake and Salt Lake, with desert and bare mountains, and far vistas, rosy in the quiet twilight.

I am staying at the Franciscan Hospice, in a neat little room like a cell, looking out into a sunny court. The dining hall is grand with vaulted ceiling, whitewashed and decorated with wreaths, great windows giving onto the court, a long table, reaching the length of the room, filled with pious folk and pilgrims from all quarters of the globe, all talking furiously in every language known to man.

Beirut, 26 March.

Arrived here today after a very choice motor trip up the coast from Haifa. The road leads out of that town to a beach, smooth as Miami, along which we careened at a mile a minute. The sea was bluer than peacocks, and it was good to see picturesque Acre rise out of it. The whole country is like the Monterey coast, and I enjoyed fancying that I was travelling to Santa Cruz. After Acre we turned inland a bit and passed a road-gang dressed in silks and bright shawls, superb types of Syrians.

On to Tyre and Sidon, both charming villages perched on the very coast, olive-groved and golden in the sunshine, and beyond, the shimmering blue of the Mediterranean.

But to go back a bit in my account. I had three fine days in the City of David, and felt right holy when I set forth with some Britishers for Tiberius. First we went to Nazareth, which was disappointing, for the sacred places there are beshrined with modern masonry and almost "hands off" signs, made worse by one's being shown about by an asthmatic monk hailing from none other place than Chicago, Illinois.

Lunch was the best part of Nazareth. Ah! but that rolling country all about, dipping into vast plains where saints have trod and where crusaders lie. We pres-

This is the second of a series of excerpts from letters written by Mr. Howard while circling the globe to study ancient sculpture and painting.

ently descended to the Sea of Galilee and found, on its northern reaches, a kindly hospice where we bathed and anointed ourselves, dined and rested till the morn.

One swoons in the night air, sweet with orange blossom, the garden sod soft, the night wind passionate in the sad cypresses, and, over all, the fierce, silent stars. It's

with all the dignity of Egypt. It seemed to sum up all the joy and beauty of this land. It is all such a contrast to Egypt, with its heavy temples, its dust and a blistering sense of death hanging over it all.

But Syria is joyous in the spring, and Baalbek soars into the blue from its orchards in full bloom and sparkling brooks bordered with wild beds of cyclamen and iris. The plain made me drool! It was chocolate color, powdered with spring green peppermint running off through cinnamon and tobacco tones, into soft terra cottas—and the silver of snow-capped Lebanon.

Baghdad, 5 April.

Shades of Sinbad! I can hardly believe it's here I am; though I was all ready to be disappointed with this romantic city, I certainly am not.

I left Beirut in a dilapidated Buick that labored and struggled over the Lebanon in the moonlight and, finally, after sundry stops for refreshment and repairs, arrived at Damascus at midnight. Up again at six, I found that the chauffeur had been working all night on the car. He had it running again by ten, so we started off in company with another car full of Kurds, and a third one full of soldiers, glittering and fierce, their car bristling with sabers, rifles and machine guns. We carried the French mails, and the nomadic Arabs, having a holy war on just now, are itching for a skirmish.

With this cortège we sped out into the baking wilderness and, by mid-afternoon, not even a distant mountain could be seen—only the smooth, flat desert, its horizon shimmering with mirages. After countless stops for whims, repairs and prayers, we reached the Fort of Rutba Wells at three o'clock next morn—half our way across. It was a terrible seventeen hours, made a bit grim by the sight of smoke smudges on the far horizon that indicated Bedouin camps. How people live in that waterless waste is beyond me.

We were off again at six and drove over absolutely flat, hard desert till mid-afternoon. Suddenly, on diving into a stony arroyo, the steering knuckle of our car broke. It was only 100 miles to water and not another convoy crossing till Friday—three days off. It seemed pretty hopeless to me. However, after two hours under that merciless sun and lifeless air, one of the other drivers concocted a strange device by which we could steer straight ahead and to the left, right turns having to be accomplished by backing, and straight ahead again. Thus we reached the first oasis, sometime long after nightfall, where a bed awaited these weary bones.

Today we started off again and ran into a terrific sand storm. After crossing

(Continued on page 11)



JERUSALEM

HELENE WRIGHT

another world, this Sea of Galilee, 680 feet below the Mediterranean. The air is thick and warm, and one swims beneath banana leaves, or runs along banks of cyclamen, without losing breath. The wine is purple and heady. But we finally did leave, for one of us was strong. We went to Haifa to say farewell, for they were going into Egypt and I north and east.

Beirut, 31 March

Back again in this good little town, after an excursion to Baalbek. That is the most thoroughly entrancing place I've visited thus far. Those golden ruins so free and fresh and graceful, and yet

Art Activities in Berkeley and Oakland

By FLORENCE WIEBEN LEHRE

THE OLD, OLD QUESTION as to just how art may be brought before the public to the greatest advantage again arises. Berkeley, California, is answering it.

Shall we isolate our galleries in glorious park settings, perhaps far from town, so that the people must "make a day of it" in order to benefit by what the galleries have to offer? Or shall we so situate them that the busiest of the busy may run in, if only at odd moments, and be refreshed more frequently by art's lightening and enlivening charm?

The Berkeley Art Museum favors the latter solution. We believe that this gallery, which will be opened to the public on December 15, is the most ideally located art gallery in the entire San Francisco Bay region. It will be maintained by the newly organized Berkeley Art Association at 2270 Shattuck Avenue. A two-story bank building, adjoining the public library, in the downtown district, is being converted into suitable modern exhibition rooms.

Sam Hume, director of avocational activities for the State of California, is heading the enterprise as director, while Mildred McLouth, formerly with the Los Angeles Museum and the Seattle Fine Arts Society, is assistant director and curator. With two such experienced leaders, there is much promise for the success of the gallery.

An indication of the high standard of exhibitions scheduled by the organization manifests itself in the opening choice of an educational collection demonstrating the development of painting during the past hundred years. The exhibition, which is to open December 15, will comprise about fifty actual-sized reproductions in color, made direct from the original paintings. These were recently brought from Europe by Mme. Galka E. Scheyer, European representative of the Oakland Art Gallery, where they will be shown later in the year with a number of additions.

ANOTHER SIGN of Berkeley's art growth is the opening of an exhibition room in the Hotel Durant, under the auspices of the Berkeley League of Fine Arts, which will furnish changes of exhibitions from time to time. There is a prospect that the Berkeley League may be permanently installed in a specially built gallery in the proposed annex of the Durant.

The winter annual show of the Berkeley League, which is being held in its

present inadequate quarters in Haste Street, is small but choice. Its most pleasing feature is the return to the exhibition field of Edward Hagedorn, whose stimulating, discussion-provoking expressionistic paintings have long been conspicuously missing from Bay region exhibitions. He is represented by two characteristic works. Hamilton Wolf contributes another of his "brand new" transitional canvases, inspired by the teaching of Vaclav Vytlacil. No one

indulged in by most of our modernists. Barnes goes in for sinuosity. Lucien Labaudt reminds us somewhat of Cazin—in color—in his landscape of a French village. More like Labaudt is his BREAKFAST TABLE, in which attention is focused upon an interesting arrangement of table cloth and other objects.

The other exhibitors in the annual are H. Oliver Albright, Laura Adams Armer, William Ferguson Cavanaugh, Conway Davies, Robert Boardman Howard, John

Langley Howard, Mrs. E. C. Hills, Ida Faye, Gene Kloss, Fernando Hermann, Spencer Macky, Otis Oldfield, Florence Alston Swift, Constance Macky, Laurence Ongman, Blanche Jazell, William Manatt, J. Charles Reeve, Lee Randolph, Gertrude Sands, Mary Washburn, Mary Young-Hunter, Ross Moffitt, Lucetia Van Horn, Mildred Smith and Marian Simpson.

THE FIRST OF A series of brilliant European exhibitions recently collected by Mme. Galka E. Scheyer for the Oakland Art Gallery was that of Andrej N. J., son of the famous Russian, Alexey Jawlensky, which has just closed.

Andrej's were little songs voiced in pastels, oils, lithographs and drawings in various mediums, and the showing served as a fitting prelude to the symphony that is to follow, and in which we are bound to experience a strange, wild, visual music such as our local artists could never give to us. For Europe is Europe, and genius is genius (not that we haven't genius of our own, but it is different indeed).

Included in the list of Europeans are the names of Lyonel Feininger, Paul Klee, Alexey Jawlensky and others. All of these exhibitions, after their premiere in Oakland, are to tour the West, and will later be taken by the Art Center of New York, and still later may be circulated by the Eastern Association of Art Museum Directors.

Running concurrently with the Andrej collection was the annual traveling show of the California Society of Etchers.

From December 1 to 24, the Oakland Art Gallery is to give a one-man show of paintings by Rinaldo Cuneo of San Francisco. In the main, the collection is the same as that recently shown at the Beaux Arts Galerie in San Francisco, with some additions and changes. The latter part of the month is to be devoted to re-decorating the entire gallery.



PHOTO BY FRANK JACOES

The decorations for the new Fifth Avenue Theatre, Seattle, were designed by Gustaf Liljeström, a painter whose landscapes were exhibited at the Gump Galleries, San Francisco, during November. As the above view of the effective entrance indicates, the ornate Chinese style of decoration has been used throughout the interior of the edifice.

familiar with this artist's heavier symbolical oils would identify as Wolf's this high-keyed modernistic study of a young girl.

John Emmett Gerrity's three works show him in three different moods. His tiny water color, with a swift automobile dashing by, is somewhat impressionistic without the use of broken color; a delightful, fresh, luminous piece that, despite its idealism, is somewhat matter-of-fact. A larger water color is in Gerrity's more familiar abstract manner. The landscape in oils gives us abstraction that is not nearly so apparent; a dynamic treatment of streets and houses culminating like a crescendo in a note of blue, centered in the Golden Gate beyond.

Matthew Barnes' NIGHT, an oil, is in great contrast to the angular use of form

New Mexico Enters the Golden Gate

THE EDITOR BRIEFLY OUTLINES THE MONTH'S EXHIBITIONS

NEW MEXICO MONOPOLIZED the spotlight in San Francisco during November. The paintings by Santa Fe and Taos artists, at the Palace of the Legion of Honor, set the stage, so to speak. And Ina Perham, who has also been working at Taos during the summer and autumn, returned to act in the setting—again, so to speak—with an exhibition of her works at the Beaux Arts Galerie.

The New Mexico group unfolds a vast variety in style and subject. It runs the gamut, from the conservative realism of Sharp and Conse, to the Cézannesque expressionism of Bakos' *SUEEP HERDER* and the meticulous simplicity of Nordfeldt's *ROSES AND CANYAS*. Blumenschein has a little gamut all his own, covering a wide range between the substantial realism of *WOMAN IN BLUE* and the entrancing landscape, *YELLOW TREES, TAOS CANYON*. Eleanor Kissel, Berninghaus, Ufer, Applegate, Sloan, Higgins and many other painters contribute to making this a most interesting exhibition.

Ina Perham included works in oils, water color and black chalk in her one-man show. She works with unusual strength and simplicity, keeping organization ever well in mind and hand. The chalk drawings were especially fine, as a group, though some individual works in other media were definitely outstanding.

The Third Annual Exhibition of the San Francisco Society of Women Artists,

which was held at the Emporium, indicated that this organization is in the process of gathering a strength which will belie the antiquated term, "the weaker sex." John Tufts and Florence Ingalsbe Tufts, in a joint show at the Beaux Arts, proved that two artists may work together, with a common purpose, without either one sacrificing his individuality. John Tufts is becoming one of California's really substantial landscape painters. Stanley Wood, in his annual show at Vickery, Atkins and Torrey, remained a supreme master of water color, with one step forward in a still life, *BLUE VASE*. Alice O'Neill, Edith Hamlin and Mildred Oestermann upheld the honor of their sex with a joint exhibition of their works, in various mediums, at Courvoisier's. Miss O'Neill's small sculpture is big in feeling and pleasing in its rhythmic design.

The East West Gallery is now housing a group of post-Cézanne paintings, brought to San Francisco from France by Lucien Labaudt. André Lhote is the outstanding figure in the group, his three canvases being especially fine in form and color. Marcel Mouillot comes nearer to painting like Maxfield Parrish than Parrish does—to wit, *PAYSAGE*. The Rendons are terrible! So, these three may be said to represent the good, bad and indifferent qualities of the show.

But there is much between, on both sides of the fence. Marcel Roche is represented by two excellent canvases. One is of a reclining nude female figure, lovely in its soft color harmonies, and painted solidly, with a fine feeling of depth, in the impressionist manner. His other canvas, a still life, is less realistic, though at first glance it appears to be almost



PHOTO BY MOULIN

WOMAN IN BLUE

E. L. BLUMENSCHNEIN

photographic. One discovers, however, that it is too carefully organized as a design, too perfectly balanced in pattern and color, to correctly be classified as a realistic painting.

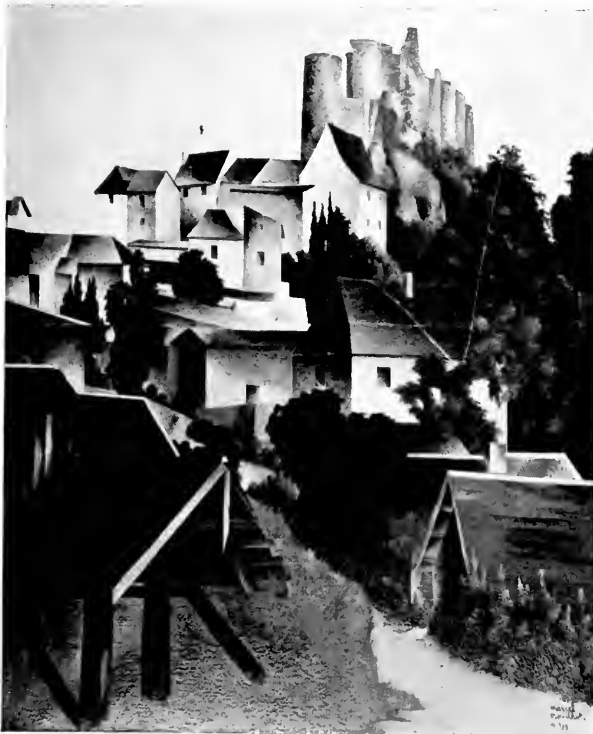
There is a Picasso abstraction which is interesting, largely because it is a Picasso, and no more futile, certainly, than any other abstraction. There are also two abstractions by Georges Braque, and Amedée Ozenfant, and a portrait by Georges Rouault, which might be described as unnecessary.

There is a simple, massive—almost sculptural—painting of a man by Simon Levy, and a virile drawing, in wash, of a similar subject by André Derain. Yves Alix goes back to a pre-Cézanne barnyard for one of his subjects and treats it as might Derain, if he were painting for the Carnegie International. Alix's other canvas is a still life.

There are two canvases by Radda, upon which she explodes in pastel shades. One of them, an opalescent landscape, in which nude bathers disport themselves in a stream, in dangerous proximity to a railroad bridge, is rather pleasing. The other painting, a still life, is a perfect example of disorganized design.

Among the realistic painters represented in the collection are Oudot, Braho, Terebawitch, André Favory, Raymond Fauchet, Nora Vilter and Mona Dagousia. Roger von Gindestael is, we understand, an organized naturalist.

In conjunction with the French group, the East West Gallery is exhibiting a few drawings by Sybil Emerson.



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The Musical Season is Launched

By RAYMOND EDWARDS

SAN FRANCISCO'S MUSICAL season is always "socially" launched when its two lady impresarios set sail. The Matinée Musicales of Alice Seckels and the Fortnightlys of Ida Gregory Scott opened successfully during November with programs of interest and diversity.

Mary McCormie, the Matinée Musicale artist, proved to be a brilliant and colorful, if somewhat conventional, soprano. Her program at the Fairmont Hotel, November 5, included many favorite numbers, and though her tempos might have been questioned, particularly in PORGI AMOR, by Mozart, her diction in three languages and her production throughout were excellent.

Dene Denny, in opening the Fortnightly season at the Hotel St. Francis, November 12, presented through the medium of the piano an unusual program of an extremely modern trend. Including among her numbers works by Bloch, Malipiero, Poulenc, Kodaly, Bartok, Honegger, Ornstein and Stravinsky, Miss Denny gave firm evidence of technical facility. She was not, however, quite so happy in establishing atmospheric effects, lacking both a definite sense of rhythm and a feeling for nuance in phrasing. Nevertheless, we are indebted to this pianiste for acquainting us with modern works which still demand courage of any interpreter. It is to be hoped that, through the development of Pro-Musica during this coming year, our education in this field will be enlarged and advanced. It is interesting to note, in this connection, that San Francisco is the only city in the United States, other than New York, that is showing a discernible interest in modern music. This situation, incidentally, parallels a like one in the realm of the graphic and plastic arts; Pittsburgh, in this case, being the only other exception.

The San Francisco Symphony, at the first of its second pair of concerts, had as its soloist Toscha Seidel, violinist, who played to an enthusiastic capacity audience at the Curran Theatre, November 16. The Tchaikowsky D MAJOR CONCERTO, like many violin concertos, is largely claptrap, but the "little wizard of the violin," as Seidel is fondly called by Auer, made of this composition something entirely individual, both musically and technically. His style, though perhaps lacking in breadth and glow of tone, had a certain "whip." His handling of the cadenza in ALLEGRO MODERATO was magnificent. The orchestra gave the first San Francisco playing of Boris Koutzen's SOLITUDE which, though of no great musical import, was colorful and well handled. Beethoven's SYMPHONY No. 2, in D major, completed the program and was happily received by an audience always appreciative of the intelligent baton of Alfred Hertz.

In this day of wonders—radio, television, talkies, air travel and so on—it is no miracle to hear of a baritone turn-

ing tenor. The question is—just what kind of a tenor? Louis Graveure, now beardless, and "once again the perfect English gentleman," gave the second of the Oppenheimer Concert Series at Dreamland Auditorium, November 19. Always a pattern for other singers, Graveure enthralled his listeners with as perfect an example of pure singing as could be desired. But one is left saddened, somehow, when a singer deserts—however courageously—true beauty of quality for audacious accomplishment. And when, in order to prove that he has attained the heights (literally), he not only programs but repeats such songs as Clutsum's MYRRA, with Oley Speakes' SYLVIA as a twice-repeated encore, an audience is justified in questioning the sincerity, not of the man, but of the singer's actual accomplishment.

Elizabeth Alexander was at the piano and we feel that Oppenheimer was astute as well as wise in announcing this gifted San Francisco artist as the accompanist for Graveure. A happier choice could not have been made.

The second concert of the Abas String Quartette, at the Scottish Rite Auditorium, November 20, brought us a program of rare beauty. Commemorating the death of Franz Schubert, both the STRING QUARTETTE IN C MAJOR, Opus 163, and the FORELLEN, (Piano Quintette), Opus 114, were done. In the former number the Abas organization had as its guest artist Miss Flori Gough, an excellent cellist and one with true musical ability. In rendering the latter number the Quartette was supplemented by Louis Previali, double bass. Alice Morini, who was at the piano, proved to be an unusually talented pianiste, with a warm, rounded tone and a rare sense of ensemble. Had she been a little more generous with her "A's," however, the stringed organization might have been a little better in tune. This deficiency was particularly noticeable in the intonations of the first violin, who is not always as meticulous in this particular as could be desired. The program met with warm applause from a small but genuinely enthusiastic audience.

THE CARMEL MUSIC SOCIETY proposes to give the following concerts during its coming season. The London String Quartette, February 8; Leo Ornstein, pianist, and Harry Farberman, violinist, jointly, February 26; the Kedroff (Russian) Quartette, during March, and Albert Spalding, violinist, April 5.

The Carmel Music Society was formed a year ago, in an effort to bring to the Monterey district the best type of concert. Its continuation is dependent upon the support of the Monterey Peninsula public, and it asks the aid of its members in meeting the deficit that its undertakings must necessarily carry.

The Flavor of the Islands

By CLIFFORD GESSLER

AMONG THE ARTISTS residing in Hawaii whose work has approached a satisfactory blending of artistic instinct with a feeling for local atmosphere is A. S. MacLeod, whose paintings in oils and water color, etchings and lithographs were exhibited during the summer at the Honolulu Academy of Arts. MacLeod has the happy faculty of immersing himself in the local scene without losing a breadth of view and a universality of appeal.

In the course of several years' residence in Honolulu, MacLeod has acquired a deep sense of the pictorial beauty, and something of the inner meaning, of things Hawaiian and Hawaiian-Oriental, as they are evident in and about the Islands. His paintings and etchings of Hawaiian and Japanese fishermen are full of character and faithful in detail. His treatment of sampans—those seaworthy little boats which supply most of Honolulu's daily consumption of fish—is full of interest and life. He is one of the few painters who have given a convincing portrayal of Hawaiian surf riders. His representations of the making of poi and the selling of leis sound authentically the Polynesian note, while his Chinese gateways, rice harvesters and bannered scenes of Japanese Boy Day carry the flavor of the Orient that is inseparably a part of the Island scene.

The exhibition included reminiscences of MacLeod's wartime days in France, where he was serving with the American forces during the world war. Between these and his latest works intervenes a period when he was increasingly finding himself, but still groping for re-orientation. His newest works showed a marked advance over that intermediate period. Although not carried away with new enthusiasms, the artist has maintained an open mind and an integrity of individuality.

One now notes a greater freedom, especially in MacLeod's oil paintings. He has developed a more vigorous simplified style, reflected in a bold use of masses of vivid color. A magnificent bronze-hued fisherman dominated the oils section of his recent show. Among the water colors, a series of lusciously tropical scenes illustrated his skill in this medium.

MacLeod's ability as an etcher, which has rarely been exercised since his notable ARCHWAY, RAMBOUCOURT, 1918, appeared in full flower in a group of Hawaiian scenes. Although his PALMS AT WAIKIKI

are pretty much like other treatments of this favorite subject, his drypoints of Hawaiian fishermen strike a different note. He has also done similar subjects in lithograph, as well as a striking Hawaiian feast scene.

MacLeod's career is one that refutes the statement often made that one cannot develop as an artist while employed in commercial activities. During his entire residence in Honolulu, as previously at San Francisco, MacLeod has been employed in newspaper and printing plants, doing his creative work at odd times.



FISHERMEN AT MAKAHA
Drypoint by A. S. MacLeod

on Saturday afternoons and Sundays, and in the brief vacations that newspaper workers obtain. This commercial experience is perhaps reflected in his facility and surprising versatility, but it apparently has not vitiated his creative work. His exhibition at the Academy was one of the most comprehensive and, at the same time, satisfactory in quality that has been made by a local artist at that institution.

THE ANNUAL EXHIBITION of the Association of Honolulu Artists, at the Honolulu Academy of Arts, brought out more than forty painters and etchers. Considerable variety marked the show. Whereas in earlier years local artists could be divided into three or four not very different groups, all more or less academic, in the past two years new influences have been felt. Madge Tennent suddenly went "modern" and abandoned her conservative treatment of racial types, in pastel, for expressionistic arrangements, in water color and in oils. Juanita Vitrousek broke away from the influence of her former teacher, Frank Moore, and began to paint in an individual style. New blood appeared. Bim Melgaard, A. T. Manookian and others displayed various independent styles. All of these artists exhibited this year.

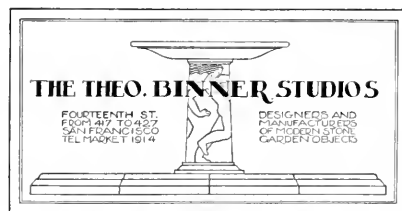
A new name, Yasuo Kuboki, appeared in a versatile showing of still lifes, portrait studies and one wood-carving, somewhat in the manner of Mestrovic. A. S. MacLeod showed four paintings which struck a fine balance between his old style and that of the more extreme radical expressionists. D. Howard Hitchcock, who has been painting for forty years in the Islands, has a foot in each camp. His works were divided between his older representative manner and his more recent effort to simplify to elementary forms. Lionel Walden, a Paris medalist, exhibited a large marine painting.

There was a paucity of figure subjects, which, however, occasioned no surprise to those acquainted with this land of few and temperamental models. Works in black and white also were in a minority. Hue Luquien, who is a member of the California Society of Etchers, had the most extensive showing of black and white work. John Kelly, who usually shows etchings, this time exhibited a group of strong pencil drawings. Kate Kelly was represented by some etchings, and there were a few by pupils of Luquien.

The plastic arts were even less in evidence. Kate Kelly showed two plaster figures of Hawaiian types and Earl Schenck exhibited some wood-carvings on themes drawn from the ancient traditions of Hawaii.

No prizes were awarded but, at a "cigarette concours" held by the members of the Association, it was voted that Lionel Walden's SEPTEMBER MOON was the outstanding painting exhibited. The second award was given equally to Madge Tennent's SLEEPING GIRL, and W. Twigg Smith's THROUGH THE TREES. The third place was divided three ways between J. A. Wilder's GINGER, A. S. MacLeod's KEIKIKANE and D. H. Hitchcock's HILO CANE FIELDS.

Three one-man shows immediately followed the Association exhibition at the Academy. The exhibiting men were D. Howard Hitchcock, Yasuo Kuboki and W. Twigg Smith. Smith's show was replaced, November 23, by one composed of the works of Arthur W. Emerson.



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In Lands of Heart's Desire

(Continued from page 9)

the Euphrates at Fellujia it got worse, so bad that the ground could only be seen for about ten feet ahead, and the dust penetrated everywhere. It surely would have blinded anyone driving without goggles. The tracks leading to Baghdad were soon lost and so, I believed, were we, for there was absolutely no way of telling direction except by the wind.

Suddenly the air cleared of dust and sand, and there, pure and clean, lay the green cultivated banks of the Tigris. A bridge of boats, rising and falling in the tempest-tossed waves, led across the river to Baghdad.

We had to wait before crossing. I joined a bearded "doctor of letters" from Delhi, returning from Mecca. At a native booth in the village we ate fresh flesh, garnished deep with onions, from a charcoal spit. When he heard of my plan to reach India via Samarkand, Kashgar, Yarkand and Kashmir he took me to his bosom and urged me not to falter, for the people of Chinese Turkestan were, he said, "first class" sons of Allah, and he prophesied that my way would be made clear. If he is typical of India I will press on to that mystic land with new vigor.

Le Salon d'Automne

(Continued from page 2)

ambitious effects, has frequently overstepped himself, but in this picture, at least, his treatment of anatomy appears to me much more sound than in the past.

The Russian, Vera Rockline, has two nudes in a landscape and a very interesting view from a window over the roofs of Paris; the Japanese, Usabouro Ihara, two nudes with a Picasso influence, and the German, Gustave Wietuechter, a woman with a cow. The Irishman, Roderic O'Connor, shows a nude solidly composed and remarkably strong in texture and tone. By the American, Charles Thorndike, are two Breton landscapes with vigorous trees. Waldo Pierce, another American, shows **BULLS AT PAMPLONA**.

In **PEASANTS**, a well painted and typical modern Italian picture by Marco Tozzi, a man in a white shirt and blue

trousers pours himself a glass of wine, while behind him a worn looking woman turns a resigned shoulder.

Other paintings I particularly noticed were a fishing boat and two small nudes by Robert Lotiron; landscapes and a still life by Roland Ondot; a seated figure and a still life by Paul Charlemagne; two colorful landscapes, a still life and a portrait by Ortiz de Zarate; a Paris view and a still life by Alexandre Urbain; four landscapes by Lucien Mainssieux, and an amusing little Provençal café by Geneviève Gallibert.

Among the living painters who exhibit in the retrospective but not elsewhere in this salon are Dunoyer de Segonzac, André Lhote, Maurice Denis, Edouard Vuillard, Henri de Waroquier, Mela Mutter, Albert Besnard, André Mare and Louis Sue.

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At the Little Theatres

(Continued from page 8)

the play was first produced in New York, was revived at the Berkeley Playhouse, beginning November 9.

Considerable interest centered in the fact that the part of Lisa Della Robia was played by Mme. Galka Scheyer, who is well known in the Bay region as a collector and teacher of ultra-modern art. As it is said that this was her first appearance as an actress, it would be unfair to expect of her the finished acting that can only result from long experience. Mme. Scheyer therefore appeared in the leading role at a great disadvantage. To say that she was good in it would not be true but, under the circumstances, she did as well with the part as might be expected. Her effort was valiant to a degree, a fact for which she deserves great credit.

The play is, in itself, a delight, and one which stands well the test of time. The Playhouse production was, on the whole, amusing and well done, though it may scarcely be said to have been up to their standard. The parts of Bice, Archimede and Tamamoto were taken by Maria Caradonna, Luigi Piccirillo and Jiro Miramoto, respectively. Everett Glass, who directed the production, showed great discretion in selecting for these parts people who were of the nationality which they were required to portray. They thus not only fitted the roles, but interpreted them admirably. Jean Reid, as the prim Miss Smith, was also excellent. The cast, which further included E. C. Goldsworthy, Sidna Ivins, Jack Davis, Jeanette Herrod and Edward Craig, was adequate.

If one might find any fault with Lloyd Stanford's setting it would be that it was in too good taste.

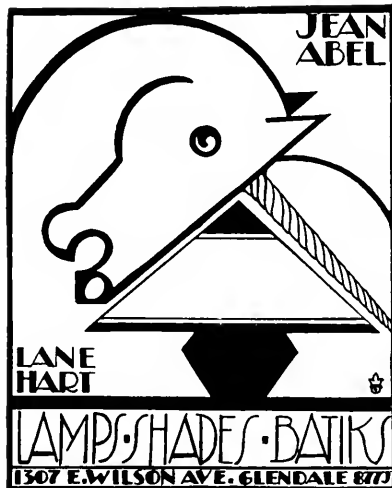
THE LIVING CORPSE, by Leo Tolstoy, is the current production at the Pasadena Community Playhouse, having had its initial performance there November 27, with Irving Pichel in the leading role of Fedya. The play was selected for presentation at Pasadena at this time in honor of Tolstoy's hundredth anniversary. It has likewise been given in Berlin by Max Reinhardt, with Alexander Moissi as Fedya, and by *der Volks Buhne*, with Heinrich George in the role. Also at the Oldenburg Theatre with Elsa Heymann as Masha.

In directing the Pasadena production, Gilmor Brown has been fortunate in having the co-operation of several accomplished Russians in his endeavor to create a proper atmospheric background.

The settings were designed by Janis Muncis, a man who has been associated with the Moscow Art Theatre, the Petrograd Meierhold's Theatre and the Riga Art Theatre. The music was arranged by Serge Malavsky, leader of the orchestra of the Russian Club at Hollywood, California. A chorus of twenty-four voices is being used for the gypsy melodies, with Tamara Shavrova, formerly of the Moscow Art Musical Studio, as the soprano soloist, and Joseph Mari as the chorus

master. The dancing was directed by Serge Temoff. Brown also had the assistance of Boris Morkovin, of the department of Slavic studies at the University of Southern California, in pronunciation and with certain Russian customs. Count Ilya Tolstoy, the son of the author, who is now in California, is also said to have given some valuable assistance.

LA GAITE FRANCAISE, San Francisco's French little theatre, opened its fall season on Friday evening, November 30, with a double bill, LA SOURIANTE MADAME BEUDET, a two-act tragi-comedy by Denys Amiel and André Obey, and a comedy in one act, LA FOLLE JOURNEE. André Ferrier, who recently returned from Paris with the official recognition and support of the French government for his theatre, announces an impressive list of presentations for the coming season.



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SOUTHERN CALIFORNIA ART TEACHERS' DEC. INSTITUTE

A four-day program has been arranged for the December Institute of the Southern Section of the California Art Teachers' Association, according to announcement by Jean Abel, president.

A feature of the program will be a series of three talks to be given on Monday, Tuesday and Wednesday, December 17, 18 and 19, at 1:30 p. m., at the Virgil Junior High School, Vermont and First Streets, Los Angeles.

The first two of these talks will be given by Dr. Alexander Kaun, professor of Slavic culture at the University of California. On Monday Dr. Kaun will speak on "Early Russian Art," and on Tuesday his subject will be "Modern Russian Art."

The speaker on Wednesday afternoon will be Samuel J. Hume, director of vocational activities for the State of California. His topic will be "Art and the Drama."

Following Hume's talk will be held an art costume parade, which is to be made an annual event. All costumes are to be made by the students from their own original designs, and are to be worn by them. They will be exhibited singly, or in groups, on a professionally lighted stage. The judges will be Helen Clark Chandler, Irving Pichel, Douglas Donaldson and Samuel J. Hume.

On Thursday, December 20, the last day of the institute, a luncheon has been arranged at the California Art Club, Barnsdall Park. Dr. Frederick Woellner will make the principal address. After the luncheon, the Institute will be brought to a close with a business meeting.

Word comes, as we go to press, that the art teachers of Chico, California, have organized themselves as a unit of the California Art Teachers' Association.

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THE VALLEJO GUILD OF ARTISTS, newly organized by Douglass Fraser, opened its first Annual Exhibition during November in the Casa de Vallejo. The show included over fifty canvases, sculptures, etchings, block prints and wall hangings. The officers of the new Guild are as follows: Douglass Fraser, president; Elsie Flick, vice-president; Clara Main, treasurer, and John Greathead, secretary.

Blanding Sloan and Wah Min Chang of San Francisco are holding an exhibition of their prints and drawings in Pasadena at the invitation of the Grace Nicholson Galleries.



This poster, by Frank Gwartney, age 12, of the Channing Avenue School, Palo Alto, California, won a silver cup as being the most original in its class in a state-wide contest. It was exhibited recently at the Stanford Art Gallery with other entries in the competition.

A CORRECTION

Through error in our report of the October meeting of the Bay Section of the California Art Teachers' Association, Miss Evelyn S. Mayer was mentioned as being the head of the art department of the San Francisco State Teachers College. Miss Mayer is a member of the art department of the college, but Miss Effie McFadden is the director of the art department.



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BAY REGION ART TEACHERS ANNUAL INSTITUTE DEC. 19

A meeting of the California Art Teachers' Association, Bay Section, will be held December 19 at 2 p. m. in San Francisco at Blanding Sloan's Puppet Theatre, 718 Montgomery Street. It will form a part of the program of the Drawing and Fine Arts Section of the December Institute of the California Teachers' Association.

Following a short business meeting, there will be a demonstration of the organization and presentation of a puppet show, with scenes from the following shows which have been given recently at Blanding Sloan's theatre: Ralph Chessé's *THE EMPEROR JONES* and *HAMLET*; Enola Barker's *TEN NIGHTS IN A BARROOM*, and Sloan's *RASTUS PLAYS PIRATE*.

There will also be a fifteen-minute talk on "The Value of Associations," by Dr. C. L. Hughes, assistant professor in the division of teacher training in the Department of Education at the University of California. Dr. Hughes' division at the university includes the training of art teachers.

Upon adjournment, there will be a visit to the second annual exhibition of art work by members of the Bay Section of the California Art Teachers' Association. This exhibition is to be held at the San Francisco Public Library, Civic Center, from December 17 to 24.

* * *

Oakland is giving much attention these days to the art of its children. During Education Week practically all of the large stores had displays of the art output of the public schools. Later in the month hundreds of photographs taken by school children during their vacation were placed on view in the Oakland Art Gallery. This will be an annual event. Cora Boone and Frances Eby, assistant directors in art for the Oakland schools, hope that through these efforts and exhibitions the children may be taught composition. Another admirable step forward was the inauguration of a permanent art gallery in the Fremont High School. So far, the Medici prints and the traveling show of the Print Makers' Society of California have hung there.

EXTENSION DIVISION ART CLASSES START IN JANUARY

An unusually large number of art courses are to be given by the University of California Extension Division in San Francisco and Oakland in January, according to announcement by the division. A total of fourteen classes are to be given, two in the morning and six in the evening in San Francisco, meeting at 540 Powell Street, and in Oakland, six evenings classes, meeting at the Extension Center, 1512 Franklin Street.

All classes will hold first meetings at various times between January 8 and February 1. The opening lecture of each course will be open to the public without charge. Many of the courses give credit.

The spring semester of the Rudolph Schaeffer School of Rhythmo-Chromatic Design, San Francisco, will open January 15.



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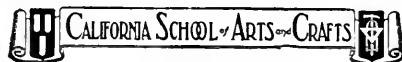
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With a cursory glance at the series we pick out a few at random. One is **NEW ENGLAND**. Twelve Woodcuts by Ernest Thorne Thompson. The cuts are effectively rendered in a decoratively literal manner. They depict several places of historical interest, as well as one or two landscapes and water-scapes. The volume contains a brief foreword by Bertha E. Jaques.

Another book of twelve woodcuts is **HAWAII**, by Ambrose Patterson. Mr. Patterson is less literal, noting fleeting impressions in bold masses of black, broken only by essential lines. His subjects are drawn more from the lives and traditions of the Hawaiians than from the physical aspect of the islands, though the series includes one or two landscapes.

As a companion volume to **THREE WOMEN POETS OF MODERN JAPAN** has been published **FIFTEEN POETS OF MODERN JAPAN**, translated by Glenn Hughes and Yozan T. Iwasaki. The poems are in the typical fragmentary form, dependent largely upon symbols and suggested allegories, with an occasional verse of simple, tender beauty.

In **THE ART OF EUGENE O'NEILL**, its author, Joseph T. Shipley, takes exception to America's having acclaimed O'Neill its greatest playwright, without due consideration and analysis of his works. After probing into his material, the author examines the dramatist and his dramas disinterestedly and with notable intelligence. He reveals O'Neill as being, what we have long suspected, a theatrical trickster to whose experimentation and achievement, none the less, future dramatists "will owe no small debt."

In an essay published under the title of **CLIO AND MR. CROCE**, Allen Rogers Benham dissects and examines Signor Benedetto Croce and his book, **HISTORY: ITS THEORY AND PRACTICE**, with the impartial, penetrating eye of a laboratory worker and, incidentally, makes on his own account some vastly interesting observations. (Seattle: University of Washington Book Store; 65 cents each.)

AN ITALIAN HOLIDAY is the third of a series of travel books by Paul Wiltach. It is written in a clear, concise manner by one well acquainted with contemporary

Italy, as well as with the Italy of yesterday. His imagination is used intelligently to reconstruct the past. He inculcates significant bits of legend and history in a way that makes them as native to his style as to the soil from which they sprang. Spiced with a good sense of humor and graced by his fondness for human nature, the author excites an even moment of interest throughout the volume. (Indianapolis: Bobbs-Merrill; \$4.00.)



From **HAWAII**, Twelve Woodcuts,
by AMBROSE PATTERSON.

A BOOK FOR CHILDREN has been made from thumbnail sketches and excerpts from illustrated letters sent to an American child by the British etcher-painter-poet, A. Hugh Fisher. The material comprising the volume, **PROLOGS WITH UNCLE TYLE**, is fragmentary and informal. Meeting, as it does, many moods, its appeal to the one child to whom it was specifically addressed invests the book with a universal interest for all children. (Boston: Hale, Cushman & Flint; \$2.00.)

AN UNUSUALLY BRILLIANT satire, none the less full of interesting facts, is **PARADE OF THE PRESIDENTS**, by Charles Forrest Moore. This is at least true of that section of it which deals with our elected fathers. In the opening chapters of the volume, which briefly outline the history of the United States, the author too frequently resorts to cheaply punned witticisms. But he scrapes the paint from the lily, as Duco-coated by sentimental historians, leaving it pure, if not white. His flippancy bridges the dull morass of statistics, and he pronounces many sane judgments. There is a vivid descriptive quality in his epigrams that renders this a far from dull dissertation, well worth reading. (New York: William Edwin Rudge; \$2.00.)

THROUGH THE PAGES of her book, **PICTURES AND PAINTING**, Margaret H. Bulley seeks to lead the layman not only to an appreciation of art but to a method by which he may approach that appreciation. She is thorough in her preparatory chapters, explaining through "material, craft and tradition" fresco, tempera, oils, water colors, and their uses. She outlines a study of periods—medieval painting, the renaissance in Italy and in northern Europe, and art from the counter-reformation to the French Revolution. Finally she deals with contemporary French art and the soil from which it has grown during the past century. The layman is thus given, in one brief volume, a lucid

and easily assimilated outline of the history of painting, and a foundation upon which to build such further study as he may feel inclined to undertake. (New York: Dutton; \$3.00.)

TOLSTOY WAS ONE of the outstanding figures in Russia during the nineteenth century, and was probably one of the most misunderstood. In *TOLSTOY*, a biographical play, written in seven scenes, Henry Baily Stevens has made him a sympathetic, lovable man who determinedly sacrificed not only his own health and happiness, but that of his family, for an ideal. Misled though he may have been by his beliefs, he is in this play made to stand out as one of the strongest, and one of the most tragic figures of his day. (New York: Crowell; \$1.75.)

EDWARD S. PILSWORTH'S book, *TECHNIQUE OF PRACTICAL DRAWING* is essentially a text book. It is designed, both in its text and illustration, to act as a guide and instructor to the student or amateur who aspires to acquire technical skill in the practice of drawing. The book would be especially useful to the potential commercial artist who lacks experience and proficiency in handling these mediums. (New York: Macmillan; \$1.50.)

AN ILLUSTRATED WORK, *EARLY MUSLIM ARCHITECTURE*, by K. A. C. Creswell, is to be issued shortly. It is described as including examples of the Umayyads, early Abbasids, and Tulmids. Besides the text by Mr. Creswell, it contains chapters on the mosaics of the Dome of the Rock, and of the Great Mosque at Damascus. Separate from the text the work will contain one hundred and forty collotype plates, as well as numerous other illustrations. (New York: Oxford University Press; by advanced subscription, \$85.00. After publication, \$100.00.)

Other Books Received

Moderns and Near-Moderns, by William Chislett, Jr. New York: Grafton Press; \$3.00. Essays on Henry James, Frank Stockton, George Bernard Shaw, Andrew Lang, J. M. Synge and many other writers.

Ananias, or the False Artist, by Walter Pach. New York: Harper and Brothers; \$4.00. A book which every artist, near-artist and art lover should read.

The Oxford Recitations, with a preface by John Masefield. New York: Macmillan; \$1.50. Three short playlets, by Laurence Binyon and Gordon Bottomly, and two translations from the *Heccuba* of Euripides, by John Masefield.

The Spanish Pageant, by Arthur Stanley Riggs. Indianapolis, Bobbs-Merrill, \$5.00. Not merely a book of travel, but a vivid interpretation of contemporary Spanish life, including its art, architecture and dancing.

How to Write a Play, by St. John Ervine. New York: Macmillan; \$1.75. Telling the aspiring potential playwright how to formulate plays.

Nine Short Plays, edited by M. Jagendorf, with stage settings and costumes by Remo Bufano. New York: Macmillan; \$2.50. For children or schools desiring to give simple amateur productions.

Cawdor. By Robinson Jeffers. New York: Horace Liveright; \$2.50. Making a third volume, with *Tamar* and *The Women at Point Sur*. *Tamar* looks westward; *Point Sur* looks upward; *Cawdor* looks to the east.

THE CALENDAR

FOR DECEMBER

Note—Data for "The Calendar" should be timed to reach THE ARGUS by the 25th of the month preceding date of publication.

BERKELEY

Berkeley Art Museum—Opens Dec. 15 with the Galka E. Scheyer loan collection of reproductions of important paintings of the past 100 years.

Berkeley League of Fine Arts—Sixth annual group show by artist members.

Casa de Manana—Through Dec. 15, exhibition by artist members of League of American Pen Women, Berkeley branch. Dec. 17 to 31, paintings by William H. Clapp, Selden Connor Gile and Bernard von Richman.

CARMEL

Court of the Seven Arts—December exhibit of the Carmel Art Association.

DEL MONTE

Hotel del Monte Art Gallery—Paintings by California artists.

Marsh's—Rare Oriental art.

HOLLYWOOD

Hollywood Chamber of Commerce—Works by artists of Hollywood.

Kanst Gallery—Landscapes in oils by Marian Kavanaugh Wachtel.

The Print Rooms—Etchings, engravings, wood blocks, lithographs.

LAGUNA BEACH

Laguna Beach Art Association—December exhibition by members.

LOS ANGELES

Ainslie Galleries—Paintings by American and European artists.

Bartlett Galleries—Paintings by western artists.

Biltmore Salon—Fifth annual exhibit by "Painters of the West."

Cannell & Chaffin—Engravings by Piranesi.

Classic Art Gallery—Old and modern masters.

Ebell Club—Paintings by Harvey Coleman, Marian Kavanaugh Wachtel, Maurice Braun, Franz Bischoff, Hans Dehl and others. Miniatures by Clara G. Force.

Friday Morning Club—Paintings by Elylena Nunn Miller. Miniatures by Clare Shepard Sisler. Etchings by Nell Brooker Mayhew.

Los Angeles Museum, Exposition Park—Nineteenth Annual Exhibition of the California Art Club. Paintings by Rockwell Kent. Etchings by Arthur B. Davies. Lithographs and block prints by Franz Geritz. Permanent collections.

Los Angeles Public Library—Seventh annual all-American photographic salon.

Newhouse Galleries—Water colors of "The Old South," by Wayman Adams, N. A. Marines of Carmel and Monterey, by Stan Pociucha.

Southby Galleries—Old and modern masters.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Stendahl Galleries—Paintings by Schofield, Symons, Wendt, Johnson, Rose and Fehin. Sculpture by Eli Harvey. Miniatures by Yoreska.

Wilshire Galleries—Paintings by American and European artists.

MONTEREY

Oliver's Mission Art Gallery—Etchings by Paul Whitman.

OAKLAND

Mills College Art Gallery—Through Dec. 12, Chinese scrolls on silk from the Albert Bender collection. Dec. 16 to Jan. 16, illuminated typography from Italy, Arabia, Germany and France.

Oakland Art Gallery—Dec. 1 to 24, paintings by Rinaldo Cuneo.

Women's City Club—Through Dec. 20, water colors by Annie Frost.

PALO ALTO

Palo Alto Public Library—Through Dec. 15, exhibition of handicraft by members of the Palo Alto Art Club.

PASADENA

Kievits Galleries—Portraits by Antonin Sterba. American and European paintings.

Grace Nicholson Galleries—Prints and drawings by Blanding Sloan and Wah Min Chang. Monotypes by Gustave Verbeck. Paintings by Julian E. Itter. Paintings by Yoshida Sekido.

Pasadena Art Institute—Paintings by Claude Forsythe, Orrin White, Alice Blair Thomas. Sketches by Lockwood de Forest, N. A. Miniatures by Laura M. D. Mitchell.

Tilt Galleries—Old and modern paintings by American and foreign artists.

SAN DIEGO

Fine Arts Gallery of San Diego—Paintings, sculpture, prints, drawings and handicraft by members of the San Diego Art Guild. Prints by American and European artists, from the collection of Mrs. Irving Snyder. Dec. 15 to Jan. 15, water colors by artists from all over the world, loaned from the collection of Mrs. H. A. Everett.

SAN FRANCISCO

Beaux Arts Galerie—Through Dec. 4, oils, water colors and drawings by Ina Perham. Dec. 7 to 31, group show by artist members of the Club Beaux Arts.

California Palace of the Legion of Honor—Through Dec. 31, paintings by artists of the Southwest. Jacob Stern loan collection. Permanent collections.

De Young Memorial Museum—Permanent collections. Free art lectures on Sunday and Wednesday afternoons.

Courvoisier's—General exhibition of works by contemporary artists of America and abroad.

East West Gallery of Fine Arts—Through Dec. 11, Lucien Labaudt collection of post-Cezanne paintings. Dec. 12 to 31, Weyhe print collection.

Paul Elder Gallery—Annual display of Christmas cards.

Gump Galleries—General exhibition.

Public Library, Civic Center—Dec. 17 to 24, second annual exhibition by members of the Bay Section of the California Art Teachers Assn.

Vickery, Atkins & Torrey—General exhibition of etchings by American and foreign artists.

Ethel M. Wickes Studio—Water color paintings of California wild flowers.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SAN LEANDRO

Alta Mira Club—Through Dec. 15, paintings by "The Santa Cruz Three," Leonora Penniman, Margaret Rogers and Cor de Gavere.

SANTA BARBARA

Art League of Santa Barbara—Paintings by Sara Kolb Danner. Dec. 17 to 29, exhibition of small paintings by members of the League.

VALLEJO

Vallejo Guild of Artists—First annual exhibition, Nov. 24 to Dec. 2, at the Casa de Vallejo.

PORTLAND

Portland Art Museum—Through Dec. 15, architectural etchings by Louis Rosenberg.

OGDEN

Hotel Bigelow Gallery—Paintings by Albert Byron Olson, Marion Grace Hendrie, Elizabeth Spalding, Edgar Payne, Maynard Dixon, William H. Clapp, Selden Connor Gile, Maurice Logan, Paul S. Sample, Charlotte B. Skinner, John Hubbard Rich, Henri de Kruif and Clarence Hinkle.

SEATTLE

Henry Gallery, Univ. of Washington—Dec. 1 to 31, paintings and sketches by Walter F. Isaacs. Through Dec. 15, modern American prints from the Weyhe Gallery. Dec. 15 to 31, Fictile Ivory (reproductions of medieval carvings) by Frank Miller.

HONOLULU

Honolulu Academy of Fine Arts—Paintings by Arthur W. Emerson.

The American Sculptor

(Continued from page 3)

surface splendor that is Russian and a calm severity that is reverently religious.

Heinz Warneke, born in Germany, living in Saint Louis, is an interesting man of tremendous versatility, whose training and production are unique in the art world. After a short time in the Kunstgewerbe of Bremen, while yet a young boy, his father presented him for the entrance examinations to the School of Fine Arts at Berlin. After a grilling examination lasting two weeks, he was accepted and, through a clerical error that would never again happen, he was admitted to a classification five years in advance of his training. Though the requirements were utterly beyond him, Warneke decided, if possible, to retain what the gods had thrown in his lap. He worked during every waking minute, and in order that his instructors might not know what was going on, he had to take tutors from outside the school. He went to the best men available, took his anatomy at a medical college, and worked like mad. In two years there was a serious physical break, and a long, forced residence in the country. Here, as elsewhere, he was attracted by everything he saw. Peasants and all human kind, animals and birds, wild and domestic, were models for him. And later, when he resorted to terra cotta, brick, concrete, porcelain, bronze, brass, marble and wood, he was as versatile in media as in subject matter. One of Warneke's notable wood carvings

is a rearing horse balanced upon its hind legs, with the forelegs drawn back upon themselves in the closest folds. The horse is carved from a block of wood which came as a gift from central Africa, and no expert has been able to name the variety of this wood, which has a texture that is iron-like. Warneke carved the horse into a shape that adapted itself to the block, and he was able to utilize the rarest effects in the grain for the glory of his horse. Incredible as it may seem, the animal's face is remarkably expressive because of the oval tracery of the wood's grain falling exactly where it should. The long, curving neck, the round shoulders and hips of the animal are beautifully marked by the circular veining that appears to be a part of the sculptor's art and not an accident in the texture of the wood.

Warneke's PEASANT MOTHER AND BABE, carved in teakwood, is similar in feeling, but is unlike much of his recent sculpture in which the artist breaks away

from the flowing lines of grace and the delicately attenuated extremities. The larger masses, monumental in their proportions, as Warneke models them, are perfectly articulated. In the form of the mother they are imposing, and irresistibly lovely in the nursing child.

Three California artists are represented in the Eleventh Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art, Washington, D. C. They are Charles Reiffel and Everett Gee Jackson, both of San Diego, and E. Charlton Fortune of Monterey.

The sale of two paintings within a week by the recently opened Bigelow Gallery at Ogden, Utah, is reported by Mrs. N. M. Ruthrauff, director. MOON AT SIX, by Elizabeth Spalding, a Colorado painter, was purchased by R. W. Senger of Garfield, Utah, and OCTOBER GOLD, a large canvas by Maynard Dixon, was purchased by Mrs. A. P. Bigelow of Ogden.



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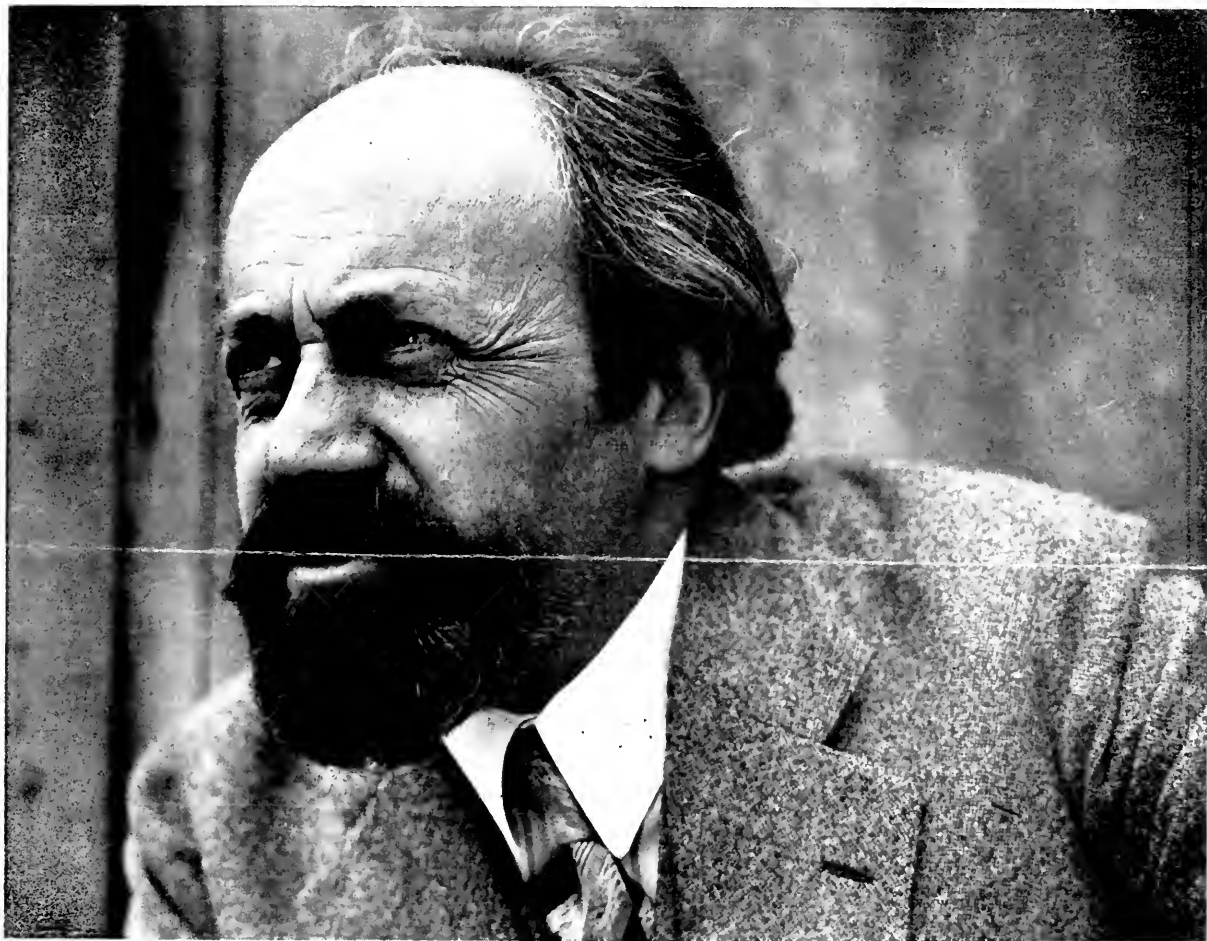
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ERNEST BLOCH

DOROTHEA LANGE

"From Log Cabin to White House"

A Note on Ernest Bloch by WILLARD JOHNSON

FOR A GOOD MANY YEARS, NOW, Ernest Bloch has been winning praise both in Europe and America as a composer. Romain Rolland was his first extravagant admirer among European notables, and Paul Rosenfeld has been his principal American champion. This rise to his present high position in the musical world has been slow and sure, with nothing in it of popular acclamation or appeal. In fact, his music is not the kind which will ever appeal to any except the musically educated.

And yet what has happened? Ha, ha! Shekels! A \$3,000 prize. Something tangible. Also a phrase to hold on to: "A simultaneous premiere, by the eleven leading orchestras of the country, of his prize symphony AMERICA." Immediately Bloch becomes a person to write articles about in the newspapers.

His photograph demands space in even the week-day papers, and his whole life is revealed in the Sunday supplements.

It is curious the way it works. San Francisco, as a whole, was neither aware nor proud of the fact that the head of its Conservatory of Music was a man to whom Rolland had said: "Your symphony is one of the most important works of the modern school;" or to whom Rosenfeld had said: "Your capacity for developing and sustaining ideas is second to no composer's since Beethoven." But San Francisco at once gives an official dinner and blows trumpets on the arrival of prize money and a newspaper story.

But don't let me seem critical or surprised. I am only noting behavior observed, the inevitability of which amuses me. I be-

lieve the work of Marcel Proust would appear in *I Confess*, and as a series of dime novels, if *Liberty* magazine gave him a \$5,000 prize for The Best True Love Story of the Year. Similarly, Bloch's works will now be played at Pop concerts, or even by local bands in the park on Sunday evenings, whereas, in the natural course of things, he would never be heard outside of a sophisticated musical salon.

It is interesting, because of this phenomenon, to trace his "success." In Europe, before coming to America, his opera, *MACBETH*, was produced at the Opera Comique in Paris in 1910, and part of his *SYMPHONY IN C SHARP MINOR* (written in 1901) was performed in Basle in 1923 and later in Geneva. Its first real performance was in Paris in 1915, the author conducting. But neither he nor his music were given very much encouragement, although Rolland and a few other men recognized his power and predicted great things of him.

Teaching metaphysics (not music) at the University of Geneva, however, or selling cuckoo clocks, or managing his mother's shop, or having unsuccessful productions, did not satisfy Ernest Bloch. And so, at the first opportunity—which happened to be a job playing the piano

for an American dancer on tour—he came to the United States.

That was in 1916. He was in this country only a few weeks when he was invited to conduct his *THREE JEWISH POEMS* in Boston. And early in 1917 the Society of the Friends of Music arranged an entire program of his works at Carnegie Hall. This time it aroused much more interest than before, and the critics were hot on his trail. Although some complained that his symphony was "hopelessly modern, which means that it is hopelessly artificial," the verdict on the whole was in his favor, which is illustrated, in a back-handed way, by the fact that Guido Gatti, writing in *La Critica Musicale* in Paris, said: "From America there reaches us the voice of a musician who is virtually unknown to the public of the old continent," and "In America, where his genius is celebrated and his works are continually performed . . ."

This last statement became more or less true. In the years that have elapsed since then—years during which he was successively teacher at the David Mannes School in New York City, director of the Cleveland Institute, and director of the San Francisco Conservatory, a post which he still holds; years during which he became an American citizen, among

other surprising things—he has conducted his own works with practically all of the leading orchestras of the country; and certainly all of the principal orchestras as well as countless prominent soloists have performed his more important compositions.

And his "prize" pieces—*SUITE FOR VIOLA AND PIANO* which won the Coolidge Prize; *FOUR EPISODES*, winner of the Beebe Prize, and now *AMERICA*, which carries off *Musical America's* symphony prize—have been by no means his chief works. Besides the compositions already mentioned, he has published the following: Two symphonic poems called *HIVER-PRINTEMPS*, A *PRELUDE*, Two *PSALMS*, *PSALM 22*, *SCHELOMO*, *STRING QUARTET IN B MINOR*, *VIOLIN SONATA*, the piano pieces *IN THE NIGHT* and *POEMS OF THE SEA*, *QUINTET FOR PIANO AND STRINGS*, *BAAL-SHEM*, and the quartet pieces *NIGHT* and *THREE LANDSCAPES*.

Which, all in all, is a pretty good production average, especially when one considers how much the gentleman has done in the meanwhile in other fields, including teaching, conducting, shop-keeping,—and his hobbies, water-color painting, photography, Alp climbing and mushroom-gathering!

Le Salon d'Automne—II

By HAROLD ENGLISH

A MONTH AGO I visited the Autumn Salon to report for THE ARGUS my impressions of its paintings alone, there being so much worthy of note that I would have found it difficult to crowd into a single review sculpture and the other arts represented.

To finish the study of the salon, I have since returned—at the risk of pneumonia, for if the art exhibited is modern, the heating system is not; and the temperature since my last visit has taken a drop discouraging to calm meditation and balanced judgment.

Immediately upon entering, one sees the most beautiful piece of sculpture in the show, the *VENUS* of Aristide Maillol. Though on the ground floor, it belongs to the jubilee or retrospective section of early members (1903 to 1914), the rest of which is lodged in three rooms upstairs. Much of the retrospective sculpture might belong to the Nineteenth Century, or show a Rodin influence, but the Maillol could serve as an example of the best contemporary work.

VENUS, with her rather ample forms and thick ankles, stands grave and calm in the splendor which the hermit of Banyuls has given her, with fine balance of masses, remarkable grace of attitude and ubiquitous beauty of line. With one hand she toys with a pearl necklace or, rather, a plaster one, for the statue is in this unsatisfying material.

Maillol does not exhibit in the contemporary section, nor does Bourdelle, nor Despiau, though all three are members. Sculpture is thus less fortunate than painting, for in the latter section, though Derain and Segonzac are lacking, Matisse and Bonnard are present.

Chana Orloff, who is not in the catalogue at all, shows four pieces of sculpture; an ex-



BIRD CARVED IN WOOD
By CHANA ORLOFF

cellent portrait head of a woman, a statue of a little girl with a keen personality of interpretation, a reclining nude statuette in carved wood, and a carved wood bird.

The freedom of Chana Orloff's treatment, the lack of a place in the catalogue and the weakness of my zoological education prevent my determining the species of the bird, but it has several very fine points, including the one at the end of its long beak and another at the end of its right wing. This apparently flippant remark is penetrating (like the beak of the bird) in that the distinguished sculptress frequently combines sharp points and edges with bulging forms and flowing lines.

Two well known animal sculptors are here—Mateo Hernandez and Francois Pompon. Hernandez likes to attack the hardest stones directly with his chisel. He shows a deer of striking character in black granite. Pompon exhibits a hawk in bronze and an owl in stone. The hawk strides along in the manner of most of Pompon's animals. The owl, with its hollow eyes and peculiar balance, is the better piece.

Among other notable sculptures are two bronze nudes by Marcel Gimond, two nudes in stone by Georges Chauvel, and two bronzes by Robert Wlerick.

And, having lived a modern life, if you wish to die a modern death, there is a black granite tomb by the architect Louis Boileau, cheerfully adorned with an elaborate flower design by the sculptor P. M. Poisson.

The architects are not very strong in the Autumn Salon this year. Perhaps the most interesting exhibit in the section is the model for the extension of cities in a manner designed to mitigate traffic evils. The guiding

principle is, "*Les rues sans voitures et les chaussées sans piétons*," which is but poorly translated into "Streets without vehicles and highways without pedestrians." Double rows of buildings face on very wide avenues, planted with trees and flowers, where pedestrians may roam and children play in peace and safety. The rear entrances are on narrower streets, one story down, where automobiles are unimpeded by jaywalkers and other bipeds. Supplementary sidewalks under arcades permit people to enter and leave their cars, and are connected with the avenues by easy ramps. At street intersections are large, two-level squares surrounded by higher buildings.

The decorative arts are also less important than last year. Leon Bouchet has a luxurious office in rosewood, and Djo-bourgeois a simple one in cement and nickel, relieved, as usual, by the cheerful rug and drapes of Elise Djo-bourgeois. Jules Lelen shows a delicately harmonious woman's bedroom in skarsskin, macassar-wood and walnut. Joubert and Petit exhibit a cafeteria to be installed in New York.

The wrought iron of Raymond Subes—two gates, a fire-screen and a large mirror—is notable for its beautiful design and finish. Richard Desvallières, on the other hand, accentuates the inherent qualities of the material. In viewing his work—here a rather rustic well-head with many small figures—one is inevitably reminded of the hammer, manipulated with dexterity and art, striking the white-hot metal.

There are a number of good screens, of which the best is one in black and brown Chinese lacquer, by André Groult, from designs by Zadkine.

Among much interesting glass, silver and chinaware, the work of Jean Luce stands out. In his beautiful porcelain services he uses gold and platinum decoration with striking effect.

Space forbids dealing with the print and book sections, and with the various performances in the theatre. But there is one section I must mention. In my article last month, written before the salon was open to the public, I gave gastronomy in the list of its attractions. Alas! it has been omitted this year!

The restaurant, which in recent years toiled every day of the salon to prove the claims of gastronomy to a place in French art, divided its activities according to a regional rhythm arranged long in advance. The inn-keepers and village chefs of Périgord, Burgundy, Bugey and Bresse, who perform wonders in their own provinces, when transplanted to the temporary and ill-equipped kitchen of the Grand Palais, unfamiliar with the markets, and with no time to adapt themselves to new and unsatisfactory conditions, were frequently unable to do justice to their noble calling. Again, regional gastronomy is essentially traditional, and therefore has no logical place in the Autumn Salon.

Or, possibly, a visitor while seated in



VENUS

ARISTIDE MAILLOL

this gallery of culinary art, while waiting for his *cassoulet* or his *houillabaisse*, froze to death, thereby casting discredit on the institution. For, though many of us will face without flinching the risk of dyspepsia or the gout, fow, since the days of the immortal Vatel, are ready to die for an order of fish.

A Few Plays

THE MERCHANT OF VENICE, as presented early in December at the Geary Theatre, San Francisco, and later at the Biltmore Theatre, Los Angeles, was of special interest to those cognizant of the various phases of contemporary stage technique. Though the production was, scenically, a large and complicated one, it was so thorough in its design and equipment as to meet the requirements of many rapid changes of scene, functioning therein like a well-oiled machine.

A semi-permanent setting occupied the stage throughout the performance,

serving as a nucleus for the variety of scenes into which, by slight changes, it was converted. The method is not a novel one, but seldom has it been employed more effectively or successfully than it was for this Winthrop Ames production. The changes were made noiselessly, without confusion and with unbelievable rapidity.

Such a highly organized result could have been realized only through masterful direction and exacting stage management. It meant discipline and absolute control "back stage," from George Arliss, as the "lead" to the least of the "extras;" from Maude Howell, as stage manager, to the assistant assistant "props." Each actor, electrician and scene shifter was so employed as to contribute his invaluable part to a perfectly timed performance.

The settings and costumes, which were designed by Woodman Thompson, were conventional but of unusual charm and good taste. Thompson practiced the utmost economy in the number of objects which he placed on the stage at any one time, but such few things as he used were of a character which gave an effect of lavishness. The richness of this simplicity was most impressive. On the other hand, some of the painted back drops were so unparadoxically realistic and banal that they lowered the key of an otherwise exceptional production. While Thompson's settings were rich, pleasing and in good taste, his designs were not, in themselves, creative, nor has he, in them contributed anything new to the art of the theatre.

The acting was, for the most part, as good, even and efficient as was the direction and the stage management. The reading of the lines was kept in a light, conversational mood throughout.

George Arliss, as Shylock, was consistently good, but never great. He never led one to either the heights or the depths. He inspired neither pity, nor sympathy, nor disgust. He was, first and foremost, George Arliss giving a beautifully finished, highly efficient performance.

One was so charmed by Frieda Inescourt's beauty, as Portia,—so satisfied just to look at her and at the stage pictures to which she contributed so effectively—that one lost track of her acting, if any.

FOLLOWING GEORGE ARLISS at the Geary, the Stratford-Upon-Avon Festival Company brought to San Francisco, en route to Los Angeles, two weeks of assorted Shakesperian productions. The repertoire included seven comedies and tragedies, wisely omitting THE MERCHANT OF VENICE. Owing to the strenuous necessity of Christmas here's-to-yous, followed by the exacting demands of going-to-press, we were, unfortunately, not able to participate in this intellectual orgy.

HAVING SEEN the Japanese actor, Ichikawa
(Continued on page 20)

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Editorial

RALPH STACKPOLE, the artist and sculptor, is an outstanding figure in San Francisco's art activities. He was one of the friends of THE ARGUS at the time of its inception, and has remained one of its staunch supporters throughout its existence. He was also among California's earliest admirers of Diego Rivera and has been untiring in his efforts to bring the Mexican artist to San Francisco, to paint a fresco in the California School of Fine Arts building. In an open letter to THE ARGUS, Mr. Stackpole questions our "anti-Rivera activities." As we value his opinion, both as an artist and as an individual, we are glad to reprint here his letter, followed by our answer to it.

San Francisco, Dec. 14, 1928.
WHAT'S THE BIG IDEA and why the anti-Rivera activities? Your first article, THE TRAGEDY OF RIVERA, could have been a mistake by a new editor trying to make his magazine interesting or sensational, but the fine big reproduction on the front page of Rivera's "Burial of the Workman" was so beautiful and universal that, in many instances that I know of, the stupidity of the article was quite forgotten and the front page pinned upon the wall.

The editorial in the last issue is more harmful. It is an attack upon a man's politics, which should be outside of the scope of an art magazine. Did not the Democrats before the election denounce the Republicans as tyrants, robbers and traitors? This is political stock stuff to influence ignorant people and is not taken seriously by any intelligent person.

So what has Rivera's politics to do with his art?

Rivera is, in my opinion, one of the first artists of to-day. In several of the state buildings in Mexico City, and also in the agricultural college at Chapingo, are hundreds of yards of his mural decorations. This work has been going on for over six years. I was so impressed on my first visit that I thought if we could only get real fresco decoration started in San Francisco it would add color and life to the greyneyness of our buildings. I thought if Rivera could only start it here, as he did there, that it might be like lighting a match to something we may have in us, and that the thing would develop and grow. That hope was perhaps over-enthusiastic.

A few years ago the artists of San Francisco bought the BACCHANTE by Joseph Bernard, for exactly the same reason. There was a big kick as usual; the Old Guard threw up their hands and said they did not understand. But the BACCHANTE is here, and is enjoyed by a great many, especially of the younger generation. The decoration by Rivera is not here yet and THE ARGUS is not helping him to come. In all probability Rivera would leave us something beautiful. If he does not come, we shall have lost a sample of a great artist's work. Mexico City, in a poor country, is already one of the richest in modern mural decoration. We, in a rich country, have practically nothing.

The following extracts from letters written to me by Clifford Wight, who was with Rivera for a time, give clearly a picture of the real Rivera. There will be few who read them that will not be moved by admiration for the man who follows his art so intensely:

Mexico City, April 25, 1927.

"... Diego is as busy as ever, so he turned the acid-throwing business over to the authorities, who have not found out anything. He has also been too busy to have classes. He painted at Chapingo for twenty-nine hours, with only four hours' interval for sleep. Then he returned to Mexico City and came straight to the Secretaria, without supper, and painted for four or five hours on what Paul and I had got ready for him. Then, last Friday and Saturday, he painted an entire panel at Chapingo, and yesterday he worked at the Secretaria in the morning, painted in his studio in the afternoon, and then worked at the Secretaria from 7:30 p. m. till 3 a. m. I know, because I stayed till he finished..."

Mexico City, May 21st, 1927.

"... Diego had a bad accident yesterday, but it is not as serious as it might have been. He has been working too hard lately, and has been in the habit of going to Chapingo one day and working through the night with practically no sleep and continuing the next day. Yesterday morning, after an all-night session, he climbed down from the scaffold to look at his work, saw something that needed touching up, climbed back

hurriedly and, when he got to the top, fainted and fell to the floor, cracking his head open. The plasterer looked him over and then ran out shouting, 'Diego is dead,' which they all believed until the doctor arrived..."

THE ARGUS expresses some disquietude as to Rivera's subject-matter. It will probably be this: On the north wall of the School he will paint a beautiful Goddess symbolizing California, working in her garden, tenderly caring for her young flowers; but she is pained and anxious because blind footsteps have pressed some back into the earth.

RALPH STACKPOLE

San Francisco, Dec. 17, 1928.

DEAR MR. STACKPOLE:

MANY THANKS for your open letter to THE ARGUS, which we sincerely appreciate. We are glad of this occasion to dispel the impression that THE ARGUS is engaged in "anti-Rivera activities." What has come into print in our pages concerning Diego Rivera is the result of circumstances and is not, as might be imagined, a concerted or premeditated policy.

Our pages are open, as our October editorial inferred, to honest expressions of honest opinion. The article, THE TRAGEDY OF RIVERA, was, or should have been, of interest to all open-minded persons, as it was to us, as the impressions of an individual visitor to Mexico. It pretended to be no more than that, nor, in our opinion, was it.

As to attacking "a man's politics, which should be outside of the scope of an art magazine," we agree with you completely, nor do we consider that we have so much as touched upon the subject of his politics. A man's politics, religion and morals are his own sacred kingdom (or the only thing approximating it that he may hope to possess in this life), upon which no institution, organization or individual has the right to encroach.

We consider Rivera's posters, which greeted the American Legion upon their arrival in Mexico City, in a different light. A man may consider that his own brother is a blackguard and a villain and, therefore, abuse and revile him, or even fight with him. But let this same man hear his next-door neighbor call this same brother a blackguard and a villain, and he will not only protest, but fight for his brother "at the drop of a hat."

On the same basis, we may think what we please about our own citizens, individually or collectively—we may call them "tyrants, robbers and traitors," "strike-breakers and assassins" if we so choose and it is nobody's business. But they are our brothers, they belong to us, and we may not hear our neighbor reviling them, whether through his art or otherwise, without protest.

As to Rivera's art, we hold it in the highest esteem. We think that there can be no question but that he is not only one of the greatest painters in the world today, but that he is probably one of the great artists of all time. Far from being

(Continued on page 14)

Ossip Zadkine Exhibits in London

By JOHN H. CULLEY

JUST AS I LEFT London for America, almost two years ago, I had a letter from Ossip Zadkine, asking me to go to his studio in Paris to see his sculpture. The invitation came too late, unfortunately, for I should have enjoyed meeting this most original artist and viewing his work in what Pierre Humbourg describes as his "studio-cellar, where the sculptures are piled up one above the other like tombstones for repairs under the shed of a marble-cutter."

Well, the next best thing was to find on my return to London a comprehensive exhibition of his sculpture and gouache drawings at the Arthur Tooth & Sons gallery. This was Zadkine's first complete exhibit in England.

Ossip Zadkine was born in Smolensk, Russia, in 1890, so he is still a young man. He was sent to school in England to learn "English and good manners" but, instead of pursuing these acquirements, he devoted himself to modeling at an art school. The despair of his teacher, he fled to London, without the sanction of his parents, to support life precariously by working in sculptors' studios. After a year he went home to Smolensk "*avec de longs cheveux et un volume de Plutarque*."

Another year in London, later, this time supported by a finally convinced father, studying at the Polytechnic, and then in 1909 to his goal of goals, Paris. But the Ecole des Beaux-Arts succeeded only in infuriating him and, in a poor little studio of his own, his art career began and grew (interrupted by nearly three years' war service), to triumph at length over the mockery and indignation of a bourgeois public.

Zadkine is a modern, but he belongs to no school or group. If he tolerated clichés, "art for art's sake" would not be one of them. His work is fundamentally related to nature and life; but it is their inner forces, their ultimate actuality, that are his objective. Their exterior forms or appearances have no value for him except as a reference, a link relating his abstractions to life.

Delightful as are his gouaches, one feels his sculpture to be the most interesting and significant part of his work. His principal aim in this medium is to exploit light; through the interplay of light and shade he builds up the structure that shall incarnate his ideas. To this end he uses any and every means. What is a round in nature he may cut to a sharp angle, thereby accentuating his planes, as well as introducing an effect of line into the plan of the structure. Concave surfaces may take the place of convex; a face may be represented by a complete hollow. He has little respect for noses. The total result is a mixture of pictorial and sculptural



HEAD

MARC VAUX
OSSIP ZADKINE

art, offensive to the orthodox sculptor, but in reality a legitimate and intrinsic use of his medium.

He makes it clear that certain effects can be achieved, thus, which neither sculpture nor graphic art could achieve separately. In some pieces the two methods blend and co-operate until the fluent gradations give an effect of music that

Pater might have acclaimed as a climax in art.

All of Zadkine's sculpture is three-dimensional, I suppose, but often the depth is entirely unrelated to the other dimensions. A large-scale figure or group may be only a few inches through. Yet the side contour, if largely unrelated to the rest, often holds a charm, a surprise.

Also, in securing his effects, he uses a vast variety of materials, polished granite, rough Belgian sandstone, acacia wood, warm brown speckled Burgundy stone or a red South American wood, something like mahogany. Sometimes a head is hewn out of central African wood, very hard, of a rich brown, yellow-veined. Elsewhere, out of a bronze group, an upstretched arm carries a polished copper ball, or pale alabaster birds perch on rocks of sea-green crystal. Another group is a mother and child finished in black Chinese lacquer, whose infinite shining depths of jet tease and baffle.

It was one of those short London winter days when I first viewed these sculptures of Zadkine's, and they stood in an even flood of electric light. My companion and I found ourselves switching off and on the different lights of the gallery, at the behest of some secret need to bring out the planes and lines, the lights and shadows, that build up the structure. Does that indicate a weakness, an extrinsic factor in Zadkine's art?

And is that why we seem to prefer his starker, more primitive sculptures, in which one's sense of ultimate forces is undisturbed by any suspicion of artistic maneuver?

Decorative Arts Show

IT HAS BEEN ANNOUNCED that the second Decorative Arts Exhibition is to be held at the Women's City Club, San Francisco, during the last week in February and the first week in March. This exhibition, inaugurated last year, is open to all artists residing in California. It includes contemporary work in furniture, textiles, wall decoration, sculpture, wood carving, ceramics, fresco painting, metal work, tooled leather and decorated screens. The venture is sponsored by the Women's City Club and the San Francisco Society of Women Artists.

The exhibition will include complete ensembles which are to be arranged either by individuals or by groups of artists. These ensembles will be arranged in alcoves, and will include furniture, textiles, wall decorations, sculpture and so on.

Exhibits will be received from February 13 to 16, inclusive. Further information may be had from Miss Helen Forbes, 1030 Vallejo Street, San Francisco.



THREE GRACES

MARC VAUX
OSSIP ZADKINE

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD

This is the third of a series of excerpts from letters written by Mr. Howard while circling the globe to study ancient sculpture and painting.

Kermanshah, 14 April, 1928.
PERSIA! At last I'm in this land I've dreamed of for years. Persia! I've been chortling ever since I crossed the border.

After seeing all the proper sights in and about Baghdad—bazaars, mosque exteriors, Ctesiphon (which is a knock-out pile of bricks), Birs-Nimrud and the rest—found a convoy of auto trucks about to set forth for Teheran and decided to join it. Traveling thus has its advantages, for they drive half of the day and spend the rest in some juicy town, for customs examination. This allows me time to see more than if I were speeding straight through.

Leaving Baghdad, we set forth over the desert, absolutely flat, arid and monotonous, until the land gradually began to rise and fall. Topping a higher brow, Kaneqin lay before us, embowered in gardens, orange groves and palms, padded about with lush blue-green barley fields. I cannot describe the green one comes upon in that desert land! Everything else is dry mud and, after days of that one brown color—even to the water, the greens seem fantastic. The only other green things are the birds—lots of 'em, with long bills for mosquito eating.

While exploring Kaneqin a terrific storm came up. I took refuge beneath a pointed arch, where I was soon joined by a bevy of giddy young Jewesses who honored me by lowering their veils. They are stunning creatures, but soon lose their looks and figures.

The road slowly climbed to higher levels, mountains looming in the distance over red hills powdered with bilions grass that gradually changed to sulfurous green. This morning we started at 4:30, riding into a gorgeous dawn as we climbed higher. All along the route was a great tribe migrating to the highlands for the summer. It was a thrilling spectacle. Led by handsome sons of the sheik, with their wives in full regalia, the column ran down through old men and women, swains and unmarried girls, herds of sheep, donkeys, cattle and goats, everyone and every pack animal carrying something—except the colts, lambs and infant element, which cavorted, gambled and frolicked everywhere. The sick lay limp and sad-eyed across the backs of donkeys, and chickens clung on desperately, wherever they could find a hold, atop the baggage.

After leaving them behind, the road crossed a wide green plateau from which rose abrupt crags of rock a thousand feet high, their sides almost perpendicular. Pink rock and livid green grass!

Now we're at Kermanshah for two nights. The bazaars seem to occupy the whole ground floor of the city, marvelously stocked and full of Persian life. It's the best built town I've seen since Beirut, the endless bazaars being vaulted in hard brick, with many a pointed arch. The sunlight comes through holes in little domes, shafts of fierce brilliance, striking a rich rug, a crimson shawl or some burnished bronze chalice in the cool, semi-dark depths where the motley crowd, like a nest of ants, does its business. Down a grassy slope to the East is a mighty range of snow-capped mountains, soaring

out of the void. It nestles 'midst the blue barley fields and opening greens, between towering cliffs of opal tones. Another hour further on lies Persepolis.

Ispahan sprawled over a green, fertile plain which rolled off into the desert hills that soon rose into stony mountains. The view of it from afar was indescribably beautiful—the intense blue-green of fields and trees, cerulian and azure domes of great mosques floating calmly just above, and the rosy gold desert fringed with violet mountains.

Fireworks before the Shah's Loggia of Forty Columns, reflected in a long, still pool! I'll never forget it. Nor the frescoes within, seen next day. They were a surprise to me. I'd no idea the Persians had ever painted on such a scale—and what painting! I went that day to the Grand Salaam to the Shah's portrait, which was a very elegant ceremony, and drank much tea. The gardens at Ispahan are far more lovely than those at Teheran. Roses were rampant and the air was intoxicating with sweet, soft odors. I called upon a prince, and thus caught a glimpse of the provincial home life of the rich native. Such fountains, gardens, fine carpets and stately corridors! A magnificent blue tile staircase led, I suppose, to forbidden harem regions. It is exasperating not to see a feminine face anywhere. Even the poor are totally veiled and gloved. Not a fraction of an inch of female flesh can one see, except, now and then, one staring brown eye.

The mosques are elegant, though one cannot get very close to them. In fact, one has to be very careful about all kinds of things here, or he'll have a fauntal mob after him. One must be heavily armed with patience in Persia, and to lose one's temper is extremely dangerous. I shan't breathe freely till I have set foot on board the steamer for India.



The Fine Arts Gallery of San Diego has recently acquired this still life painting by Emil Carlson. It is felt to be at least equal to the best of the American paintings which the institution owns. It was donated to the Gallery by Mr. Melville Klauber, of San Diego, in memory of his wife, the late Amy Salz Klauber.

direct from the fertile plain to their 13,000-foot summits.

16 April.

Yesterday I saw the sculptures at Taghi Busan, at the foot of the mountains. It was great stuff—full, juicy and rich, with one of them in color. Glory! and what a setting; at the edge of the plain, where the cliff comes right down, without a break, a whole river gushes out of the rock. Some ancient, who had an eye for effect, planted plane trees and poplars to just frame the arch wherein the sculptures are. Being the Persian Easter season, there were gay picnickers all about the lovely place and, though the ladies resented any intruder, the young bloods made me welcome.

Sirana, 26 April.

This is one of those neat little villages which suddenly appear, miraculously, amid the dreary desert hills—a godsend

THE SANTA CRUZ ART LEAGUE'S second annual exhibition will be held February 1 to 15 at the Beach Auditorium, Santa Cruz, California. Selection of paintings to be hung, and final awards of prizes, will be made by these judges: William P. Silva, William C. Watts and J. Frederick Hopkins. There will be a purchase prize of \$500 for oils, and a second prize for oils of \$200. For water colors there will be a first prize of \$100 and a second of \$50, and for pastels a first prize of \$35 and a second of \$15. A special prize of \$25 has been offered by Senator James D. Phelan. Entries close January 22. All artists residing in California are eligible. Blanks and information may be had from the Santa Cruz Art League, Box 122, Seabright, California.



WILL CONNELL

A bed room in the Exposition of the Decorative Arts of Today which is being held at Bullock's, in Los Angeles. The bed, the dresser and the bedside tables, done in parchment veneer and walnut, are from Paris, designed by Chanaux. The hand-tufted rug is by Evelyn Wild, and the lighting fixtures, of unpolished glass with nickel mountings, are by Jean Perzel.

The Decorative Arts of Today

By ARTHUR MILLIER

THE MAIN DISH being served at Bullock's Exposition of the Decorative Arts of Today, which opened at Los Angeles on December 7, is without question the suite of five modern French rooms. There are also some side rooms in which are shown ceramics, metal work and glass objects, drawings, designs, photographs and examples of art-crafts by local workers. These were ranged along a temporary wall which had the unfortunate effect of shutting out the general Christmas shopping public, so the wall was removed and the local exhibits disappeared.

This being the first exhibition of fine French furniture to be held in Los Angeles, I gave all of my attention, during my first visit, to that feature. When I returned to view the local works, the wall had vanished, and with it the opportunity for comparative study.

But the horse must be thirsty before he will drink, and with so much water of sorts available at every bargain counter, that jaded pack-animal, the Christmas shopper, was busily bloating himself in "oriental" departments, "gift" departments and those indescribable places where one procures polychromed "objects" which make the home happier, if less beautiful.

One almost expected, when so many really beautiful and novel objects were being shown in an adequate setting, that people would come, see and be conquered. In looking at the exhibition of Today,

one could imagine himself receiving, among his Christmas gifts, a pair of brass candlesticks by Professor Maier, a Jean Luce or Karlshruhe tea service, a piece of Primavera glass, or even some of the delightful and eminently breakable little beasts done in porcelain or glass. But few gifts of such an ideal sort were made. For the really interested section of the audience which attended the exhibition was mainly comprised of impecunious artists, teachers and students.

The date of opening, during the Christmas season, was unfortunate. But the exhibition is to be permanent and, doubtless, when the gift fever has abated, so that time may again mate with curiosity, more people may find their way into this intensely interesting and significant exhibition. The show has been magnificently arranged and it is hard to believe that shoppers could for long be exposed to the design, taste and craftsmanship that characterize almost everything shown, without losing at least a little of their faith in the virtues of "composition" ornament and period imitation.

One who knows modern European furniture only through the aid of the camera will there encounter many surprises. The camera exaggerates the theoretical modernity of this furniture and conveys little of its fine design, none of its comfortable utility, and almost nothing of its sterling craftsmanship.

Is there a more beautiful dining room in the entire state of California than the one arranged in this exhibition? I

doubt it. There is certainly none among the so-called "Italian" monstrosities of Hollywood. In the Bullock's exhibition dining room we find walls and rugs in warm and cool grays, drapes in grayed gold, to let the green-blue seats of the chairs sing out their vibrant color note. We find there electric lighting which floods the room with gentle daylight, giving every object its true color. Everywhere is clean, sensitive design, down to the flat table silver and the branched candlesticks. Even those "queer" arm chairs, with frames of nicked metal pipe, which we have heretofore seen only in photographs, turn out to be both charming and practical.

Of course such rooms hardly seem to be for us. The beautiful chairs in exotic woods are not ample enough, not casual enough for American homes—at least not for that ideal America of which we dream, faintly recalling Walt Whitman and remembering our Sierra, our abundance of food and great hearth fires—and such subdued colors and precise lines demand a refined elegance of living in which there is no hint of dusty deserts or endless prairies.

Yet millions of us live in badly furnished boxes that cry out for both style and economy. The rooms included in this exhibition are a challenge to our own designers and manufacturers. In the course of time they will do their work—they will prove to be irresistible—and our craftsmen will either copy them or produce something new for America.

One could go along cataloguing the various objects shown, or saying smart bits about them, but the essential truth revealed by the exhibition is that the past is dead. It is doomed, including all of its mouldy ornaments. Form, line and tone will now be able to enter our houses in their own right, through combined utility and art. We may now build houses without referring to the past, to see what the ladies of the French court had in their boudoirs, or how the nobles of the Renaissance furnished their refectories.

When our own designers have recovered from their temporary attack of skyscraper cabinets, to realize that jazz and ferro-concrete do not constitute an age, but that the people—their past and their present—do constitute one, we shall go ahead designing and building for ourselves, following the lead of those few who are already at work, and stimulated by the efficient artistry of foreign craftsmen as displayed in this and in the many exhibitions that will surely follow.

MAYNARD DIXON, of San Francisco, who recently completed a mural decoration for the California State Library, at Sacramento, is now at work on four large wall hangings for the new Arizona Biltmore Hotel, at Phoenix.

THE EGYPTIAN PALACE, erected in Golden Gate Park, San Francisco, for the Mid-Winter Fair of 1894, is shortly to be razed. Upon the ground which it now occupies will be erected a new wing to the M. H. de Young Memorial Museum.

The Living American Sculptor and His Art

By ROSE V. S. BERRY

IN THE SENSE that Italian sculpture is characteristically Italian, and French sculpture is essentially French, there may be those who contend that there is no American sculpture that is purely nationalistic in feeling and in characterization. But a survey of the work recently produced in this country will reveal ample evidence that there are notable features of it which tend to create and maintain a national spirit. There is a reserve, an honesty, a loyalty of purpose and an absence of flourish and bravado which tend to make American sculpture straightforward and direct. American life is creeping into our sculptural subject-matter to such an extent that the result could be nothing other than "of the people and by the people."

Among the prominent native women sculptors are several who have done all of their studying in America. They have been so determined to remain native in their creative efforts that they have refrained from foreign travel until they had developed a recognizable style of their own. Among these are Grace Helen Talbot, Beatrice Fenton, Laura Gardin Fraser, Abastenia Eberle and many others.

Grace Talbot, who was born in Maine, but who is now living in New York, is one of the most recently acclaimed women sculptors. Though she has been exhibiting but a few years, she has, from the first, attracted favorable comment. She is independent in her technique, and her compositions reveal a certain amount of daring. She ventures to do the unusual thing, not only in the pose, or the manipulation of the human figure, but in the subjects which she selects for her works. In the *HUNTRESS*, for instance, she introduces a long, slender spear rendered in the marble and supported only by the hand and the flowing hair. The spear, thus supported, forms a strikingly dramatic angle. The face, serious and strong of feature, is beautifully expressive without being "pretty." The shield which the maid carries is embellished with racing hounds, relating it to the base on which the figure stands. The long, uninterrupted curve of the figure, forming a sweeping line from the heel to the hand which supports the spear, is exceedingly fine. From every point of view, the *HUNTRESS* is a superb piece of work.

Beatrice Fenton is one of the foremost women sculptors of Philadelphia. She turned to modeling while she was studying art at the Pennsylvania Academy. She has won general approval and many prizes for her works in this medium. In her modeling she deals largely with American types of athlete, soldier, laborer

This is the third of a series of articles preliminary to the exposition of works by contemporary American sculptors, to be held at the California Palace of the Legion of Honor, San Francisco, for six months, beginning April, 1929, under the auspices of the National Sculpture Society.



HUNTRESS

LOUIS H. DREYER
GRACE H. TALBOT

and sportsman. In modeling these subjects she is most successful in securing poise and balance, and in conveying, through them, a feeling of our active outdoor life.

Miss Fenton appears to be able to obtain spontaneity and movement in her figures without effort, yet these qualities are so consistently present in her work that the observer realizes that they are attained only through careful study and labor. The *SEAWEED FOUNTAIN*, which is placed in Fairmount Park, at Philadelphia, is probably one of her best known works. It is fine in composition and charming in its originality.

Laura Gardin Fraser, who is the wife of the sculptor, James E. Fraser, is a clever modeler who includes in her work animal sculpture, figure work and portraiture. She is probably best known for the half awkward, altogether humorous little beings which she depicts in bronze. Sometimes she uses the kid as a subject, with its four long, slender, awkward little legs bending under it. She also sometimes models the irresistible complacency of a happy, over-fed dog pup. The drollery of her animals makes them exceedingly attractive and popular. Probably the most important of her works is *THE ROUGH RIDER*, a portrait plaque, modeled in bas relief, of Theodore Roosevelt, which was recently installed in the Roosevelt Hotel, at New York.

Abastenia Eberle, who was born in Iowa, but who is now residing and working in New York, was perhaps the first of the women artists to attempt to model the characteristic types which are to be seen in the slums of a great city. She has done in bronze what John Sloan, Jerome Myers and George Luks have done in paint.

Miss Eberle uses a breadth of treatment which greatly enhances her subjects. Her treatment of the clothing of her figures contributes materially to their characterization. By avoiding unessential details, such as small, deep folds in fabrics, or the intricacies of flowing drapery, she attains broad areas and spreading masses which lend a bulky ruggedness to her figures. The mass is always well supported by a strongly felt, substantial underlying form.

By resorting to the device of using a hat awry, frowzy hair, or a shawl tied over the head, the sculptor secures shadows which permit of a broad handling of facial features. Much is thus left to suggestion, and to the imagination of the observer.

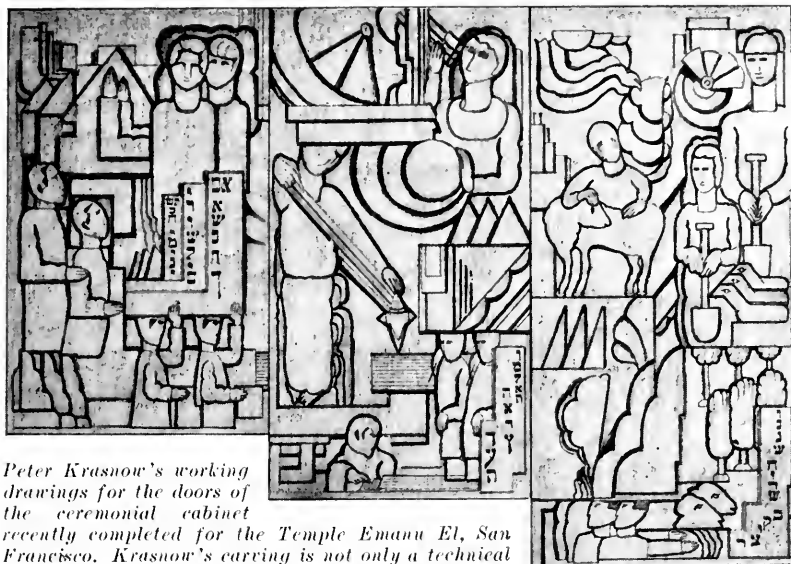
Snow on the River

By LIU TSUNG YUAN
(T'ang Dynasty)

On a thousand hills the snow drifts deep;
The birds have southward fled.
Not a footprint mars the landscape white;
A frozen world lies dead.

Casting his line from his lonely skiff,
A fisher bent and old,
Draws his thin raiment still closer 'round
And trembles in the cold.

Translated from the Chinese
by HENRY H. HART



Peter Krasnow's working drawings for the doors of the ceremonial cabinet recently completed for the Temple Emanu El, San Francisco. Krasnow's carving is not only a technical achievement, but is a significant piece of sculpture.

A Ceremonial Symbol in Wood

By PETER KRASNOW

THE CEREMONIAL CABINET recently installed at the Temple Emanu El, San Francisco, is an article of furniture conceived simply for the storing away of ceremonial objects. Touched by that elusive quality which we call creative force, it becomes a symbol, consecrated to a divine purpose.

There is no traditional or historical precedent for the ceremonial cabinet. It is therefore a truly creative object, not merely for what value it may have of design and workmanship, but by virtue of invention. The problems which presented themselves, as the work progressed, were so varied and complicated that only by the combined efforts of an architect, a mechanic and a sculptor could an acceptable result be obtained. It took their concerted efforts to solve the problem of combining esthetic form with utility, of converting subject matter into design, and of translating age-old oriental lore into a language which may be read by all—giving to an individual denomination a universal interpretation.

Whether the problem was or was not solved in its entirety, only time can tell, but the reception which this unique work has received in both Los Angeles and San Francisco is a hopeful indication that the example set by Temple Emanu El, in commissioning such a work to be made, will have a far-reaching influence in the creation of objects to be devoted to religious purposes. Heretofore, in the history of religious buildings, faiths have been glorified by the really creative artists of the day. It needs but a glimpse at the art and architecture of our contemporary religious edifices to realize that we are on the verge of another renaissance.

Temple Emanu El's ceremonial cabinet may be described variously as primitive, classical and modernistic, but it is, above all else, an attempt, on the part of those who made it, to be true to both medium and function. In the making of it the employment of modern mechanical devices, a specialization in the color of the laquered interior, with its well placed electric lights, the fitting together of the carefully selected pieces of wood, all play their parts in centering the interest of the observer upon the three carved sliding panels which form the doors of the cabinet.

There are three aspects from which the work may be viewed. When the cabinet is entirely closed, the three panels partially overlap, so that only the left-hand panel remains entirely visible, the others only partially so. When partly opened, the three panels become completely visible, as they appear in the illustration, revealing all of the design upon them. When entirely open, the three panels are separated. Through the spaces thus left between them, the compartments inside the cabinet are visible. These compartments are laquered in red and may be artificially illuminated.

The panels, carved in relief, represent three universal themes. They are related to and applicable to all times and peoples, but are more directly suitable, at this time, to the reconstructive epoch of Jewish history — the reclamation of Palestine.

The left-hand panel, THE BUILDERS, comprises eternal forms belonging to no period. It is the spirit which was young in Egypt, finding fulfillment in the modern reconstruction of the land. As fixed

(Continued on page 13)

"We Are Seven"

By CLIFFORD GESSLER

AS A RESULT of discussions which arose during the recent annual exhibition of the Association of Honolulu Artists, a group of women painters has been formed in Honolulu which is to be known as THE SEVEN. The members of this group will maintain their affiliation with the Association, but plan to hold an additional annual exhibition of their own. Their First Annual is to be held during April.

THE SEVEN may be said to represent the "modernistic" development in art, in Honolulu, inasmuch as its members tend toward experimentation and expressionism, rather than to literal representation. Its seven members are well known in the Island art world.

Louise Pinckney Sooy is prominent in the group. She has recently been elected president of the Pacific Arts Association, an organization composed of the art instructors in the colleges and universities west of Chicago and Minneapolis. She is an instructor of art and design at the University of Hawaii, and a member of the California Water Color Society. She came to Honolulu from the University of California at Los Angeles.

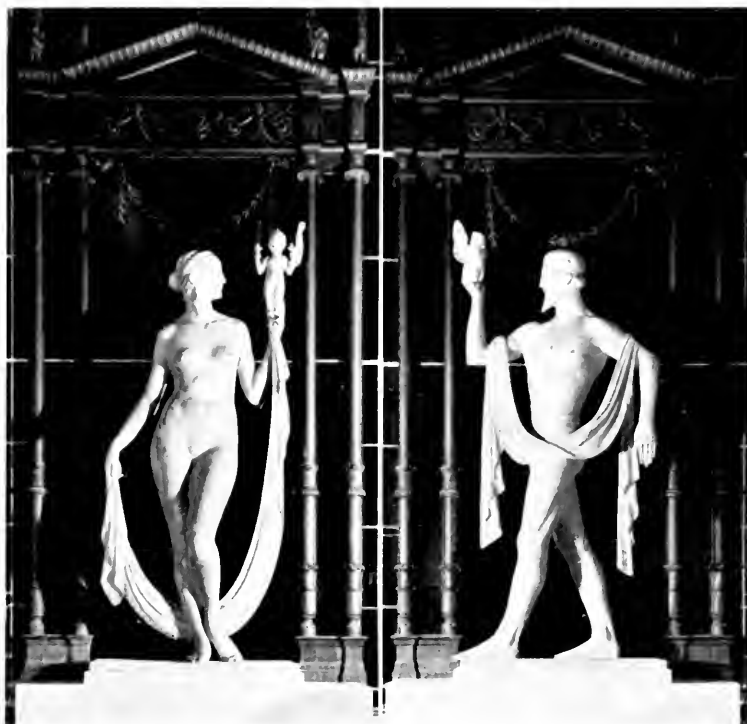
Juanita Vitousek, who has contributed striking exhibits to the last two annual shows of the Association, was a pupil of Neuhaus. Bim Melgaard, of the staff of the Honolulu Academy of Arts, is well known here for her simplified treatments of Hawaiian scenes, as well as for her poems, many of which have been published in eastern magazines. She studied at the Chicago Art Institute.

Kathrin McLane, also of the staff of the Academy, studied at the School of Fine Arts and Crafts, at Boston. J. May Fraser was a pupil of Eugene Speicher and of Frank Vincent DuMond. She has illustrated Padraic Colum's two books of Hawaiian legends and other works. She is at present working on illustrations for a book of Hawaiian legends which has been written in French by Mrs. Patten, and is also designing costumes for a play which is to be produced at the Punahon School. Imogene Burr studied art under the direction of Spencer Macky and Varnum Poore.

Last, but not least of THE SEVEN is Glad Tennent, whose painting, SLEEPING GIRL, was chosen for acquisition by the Honolulu Academy of Arts at the Association's recent annual show. Mrs. Tennent studied art with Bougereau, in Paris. Her studies of racial types and her portraits, in the conservative manner, have made her widely known in the Islands, but she has now abandoned literal representation and turned to expressionistic experimentation.

Mrs. Tennent was the first of the Island painters to "go modern," and her break with conservative academic traditions has lent dynamic force to the new movement here, the selection of her canvas by the Academy being hailed with considerable enthusiasm by many local artists.

(Continued on page 14)



INSPIRATION

WISDOM

FREDERICK BURKETT

In the reference room of the California State Library at Sacramento are two sculptured figures, *INSPIRATION* and *WISDOM*, by Edward Field Sanford, Jr. The figures, which are greater than life size, are in green bronze, with the drapery borders and head bands in burnished gold. They are effectively silhouetted against two enormous ornate windows on opposite sides of the room.

A replica of *INSPIRATION* was placed in the winter exhibition of the National Academy of Design, at New York, where it became a target for the virulent indignation of the New York Society for the Suppression of Vice. Fortunately the California state officials are more sane and healthy-minded, and fail to find in the work anything indecent or objectionable.

Feininger, Clivette and Others

By FLORENCE WIEBEN LEHRE

FOUR LOCAL PAINTERS attracted particular attention in the East Bay during the month of December. Rinaldo Cunco, with his remarkable exhibition at the Oakland Art Gallery, and three Oakland artists—Selden Connor Gile, William H. Clapp, and Bernard Von Eichman—whose joint show at the Casa de Mañana in Berkeley has been extended through January 14.

Cunco's canvases, and his oils on paper, were at once delightful in subject-matter and satisfying to the super-critical. His was one of those rare collections that pleased everybody. Cunco gave us pictures that were both "modern" and understandable. Whether in his mountain subjects or his highly individual interpretations of city haunts, always there was evident sufficient abstract treatment to interest the connoisseur, and enough of a representational quality to suit those who seek "stories" in paintings.

Von Eichman, Clapp, and Gile exhibited jointly at the Casa de Mañana during the last two weeks of December. The response was so gratifying that the management has requested an extension of the show through January 14. Work by all three, by the way, is to go East after the present showing, by request.

Three distinct personalities are apparent in this collection. Gile paints dashing. He succeeds in conveying to the observer that which is almost impossible to convey: joy in labor. Shore scenes, snacks, and tumbledown subjects as handled by him impart a contagious happiness that never fails.

Clapp is one of the all too few surviving American impressionists. Much of his work is pure pointillism. He deals mostly with the tree-clad foothills and by-ways just outside the city. Having long been known as an unsurpassed judge

of the "modern" in art, it seems singular that he still clings to his own first love: impressionism.

Von Eichman is more "modern" than the other two. His usual output is of the type that the public scornfully brands as "wild." But those at the Casa de Mañana are different. Here he gives us scenes of the street life of West Oakland—strolling negroes, soap-box evangelists preaching to gaping converts and scoffers, the mad rush of traffic. Gile, with his skilful brushwork and his worship of pure color; Clapp with his delicate yet sound interpretation of beauty, and Von Eichman with his almost uncanny gift of characterization, whether it be of human types or houses or telegraph poles,—these three totally different artists make a combination that is at once harmonious and variant.

Immediately after the Cunco exhibition, the Oakland Art Gallery was closed for complete re-decoration. It re-opens with two outstanding exhibitions on January 2. One is of the famous American, Lyonel Feininger, who has lived in Germany so long that Germany covets all the credit for his genius. Feininger, insists that he is American, despite the European influence readily noted in his work.

Feininger's is a viewpoint that is essentially abstract. His technical methods are personal in the extreme, and far from conventional. Yet his oils and water colors are so harmonious, so complete, that they do not strike one as *outré* at all. This collection of his work introduces to us a finesse of technique and surface that is almost unique in contemporary painting. His is a poetic (we use the word for want of a better term) use of prismatic, dynamic form that is even more nearly unique. Feininger will undoubtedly be tagged "eubist," but his eubism is more a means than an end. His aim is a delicate, delicious something without weakness—and without a name. It is that something which few artists have sought without meeting disaster: beauty pursued to the point of charm, but stopping short of "prettiness."

Feininger's water colors are especially interesting technically. Vague, harmonious washes are given structure by slashing, peculiar pen-like lines, with the resulting stylistic finality that is peculiar to this artist alone. This is the second of a series of exhibitions assembled in Europe by Mme. Galka E. Scheyer for the Oakland Art Gallery during her recent visit abroad.

The second spectacular January exhibition in the Oakland Gallery is of new work by Merton Clivette. This comes direct from the Ainslie Galleries of New York, and will be shown nowhere else in northern California.

Clivette, fortune teller, magician, confessed highwayman, octogenarian, artist—take your choice—is an extraordinary figure. Some have called him America's greatest painter; others, its worst. He is neither. But his work is interesting and exceedingly well advertised. His

(Continued on page 15)

The Month of Christmas

AND THE RESULTANT DEARTH OF NOTABLE EXHIBITIONS IN SAN FRANCISCO

DURING DECEMBER, San Francisco's downtown galleries were devoted to the showing of the graphic arts, principally, and to small, comparatively inexpensive original works in other mediums, incidentally, in an effort to help the Christmas shopper find "that unusual gift" which he is always in search of, but which he seldom recognizes when he sees.

The showing was, on the whole, of a surprisingly high standard, and too extensive to be reviewed here in detail. We do not know to what extent the general public took advantage of the opportunities thus offered, but if shoppers invested in what was available in the galleries, to any notable extent, there is yet hope that we may be developing higher standards of average taste and discrimination.

The only exhibition of paintings which was inaugurated here during the past month was that of the members of the Club Beaux Arts, at the Galerie Beaux Arts, in which was shown canvases by about twenty local painters.

The outstanding painting in the collection was a figure composition by Charles Stafford Duncan, there exhibited for the first time. Duncan has been ex-

perimenting, in several of his recent works, with interestingly emphasized angles—a method of expression which, in this canvas, has reached a rich maturity. The somewhat conventionalized style of drawing, combined with the luscious olive tones predominant in the color, have resulted in a painting which is of exceptional beauty and distinction.

After being exhibited during the first week of the show, the canvas was withdrawn to be sent to an eastern exhibition. It was replaced by another of Duncan's recent paintings, A YOUNG GIRL, which had previously been hung at the Beaux Arts. In the latter canvas, Duncan had resorted to less stylized methods, but the painting was equally as fine as the one just mentioned, and served as a completely acceptable substitute. By all odds, the two paintings represented Duncan at his best, and substantiated a fact which we have long recognized, that San Francisco harbors, in him, an artist of exceptional talent and ability, and one who will continue to grow.

The exhibition revealed that another painter, Rowena Meeks Abdy, is attaining a notable maturity in her work. Her urban subject EVENING, PERUGIA, stood out in this extensive collection because of its well organized design, color, solidity and depth, proving to be a most satisfying canvas.

A lively landscape also of some distinction was TAOS ADOBE, by Ina Perham. Miss Perham, who worked in New Mexico during the summer and autumn, is another artist who has recently made notable advances in her painting.

It is impossible, in so limited a space, to review such an extensive collection of paintings in detail. Suffice it to say that, as a whole, it was one of the most interesting, varied and satisfying shows that the Beaux Arts Galerie has so far essayed during the current season. The list of exhibiting painters further included Ray Boynton, who appeared in an unfamiliar mood, Hope Gladding, naively sophisticated, Frank van Slom, Maynard Dixon, John Tufts, William Gaw, Marian Simpson, Lucien Labaudt, Helen Forbes, Smith O'Brien, Lee Randolph, Nelson Poole, Gottardo Piazzoni, H. Oliver Albright, Rinaldo Cueto and Florence Ingalsbe Tufts.

Concurrently, the Beaux Arts Galerie exhibited an extensive collection of drawings, etchings, lithographs and block prints. The members of the Club Beaux Arts were again represented here, together with such well-known visitors as John Sloan, George "Pop" Hart, Josef Bakos and Walt Kuhn.



GABRIEL MOULIN

A greater than life size figure, cut direct in stone, without the use of a preliminary model, by Ralph Stackpole of San Francisco, and which has been incorporated as an architectural feature of the exterior of the home of Charles Erskine Scott Wood, at Los Gatos, Calif.

A clearly conceived and well executed drawing of a questionable horse, by Hope Gladding, was of special interest in this section of the exhibition. An expressive work, rendered in lithographic crayon, it was both amusing and well done. Ina Perham again distinguished herself in a figure study, rendered in red chalk, and there were many other meritorious works, in various mediums, in the collection.

Because of limited wall space, only a few of the John Sloan etchings were hung, but a portfolio containing a large number of his prints was available. Sloan has so often been compared to that master of the nineteenth century, Honoré Daumier, that one hesitates to again draw

(Continued on page 20)



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Some San Francisco Music

By RAYMOND EDWARDS

DECEMBER BROUGHT US considerable modern music. A program of compositions by Henry Cowell was presented at the California School of Fine Arts December 3, with Cowell at the piano. The composer-pianist devoted the first and fourth parts of his program to thirteen solo compositions, of which THE TIDES OF MANUNAU, MARCH OF THE FEET OF ELDANA, ANTIMONY AND THE HARP OF LIFE were the most impressive.

The second part of the program comprised two vocal compositions, nicely sung by Virginia Adams, accompanied by Cowell. The third section was a suite of six pieces for violin and piano, in the rendering of which Cowell shared the honors with Dorothy Minty, violiniste. These two parts of the program revealed Cowell in a less radically revolutionary mood than did his piano solo compositions, but they were no less interesting and no less sincere.

Stepping back over the month's border to November 27, the New Music Society of California presented Dorothy Minty and Marjorie Gear, pianiste, in a concert of modern compositions at the Schaeffer Studios. There were two SONATAS by Robert Mills Delaney and Charles Ives, one SONATA by Carlos Chavez and FOUR LITTLE PIECES by Anton von Webern. The music itself, with the possible exception of the first movement of the Delaney composition and parts of that by Chavez, had little body to it. It was more palely atmospheric than creative, and lacked authority. The von Webern number lost what meager virtue it had by being divided between piano and violin. Credit must be given, however, to both interpretive artists, who sustained a rather ungrateful program with sincerity and ability.

THE SECOND of the Alice Seekels Matinées Musicales, at the Fairmont Hotel, December 10, might have been called "The Return of Fernanda Doria," for this excellent artist returned to us with a magnificent program, splendidly rendered. Miss Doria, first known here as Fernanda Pratt, later in operatic and concert work abroad as Doria Fernanda, and now again here as Fernanda Doria, has unquestionably reached her zenith as a singer and shows no evidence of deserting that station. Her warm, resonant mezzo-soprano voice, beautifully handled, was finely adapted to a program chosen completely within the range of her technical and artistic intelligence, and gave unqualified pleasure to an enthusiastic and receptive audience. At the piano, Benjamin Moore gave excellent support.

DOROTHY CRAWFORD made her début, in a program of original monologues and songs, at the Fairmont Hotel, December 11, under the management of Alice Seekels. Miss Crawford proved to be

an artiste who is thoroughly qualified to support for and by herself the title of *discuss*—without adding the unfortunate appellation given her by an over-zealous manager, "The Ruth Draper of the West." Miss Crawford has a real aptitude for monologues and a creditable talent for song writing. In her readings she was happiest in the burlesque moods, such as THE REPORTER. Her songs, particularly the BEDOUIN WOMAN'S SONG, were striking in their originality and poise. All of Miss Crawford's work indicated for her a brilliant future.

Both the Doria and Crawford concerts would have profited had the staging of them been done with more dignified simplicity.

ON THURSDAY EVENING, December 20, at the Civic Auditorium, San Francisco heard its share of the world premiere of AMERICA, by Ernest Bloch. This rhapsody, the prize winner out of ninety-two scores submitted in *Musical America's* symphony contest, held in June, 1928, was heard almost simultaneously in New York, Boston, Philadelphia and Chicago. The symphony orchestra leaders of those cities, together with Alfred Hertz of San Francisco, were the judges in the contest. Additional cities which announced simultaneous performances were Cincinnati, Seattle, Minneapolis, Los Angeles, Rochester, Cleveland, Detroit and Omaha.

We wonder, at the date of this writing, just what was the consensus of opinion throughout the country. We also wonder just how bad the other ninety-one competitive scores could have been. We further wonder if there is not some fate attached to the title AMERICA, that an artistic effort linked however remotely to it should almost completely fail in attaining a result. Not but that there were moments of real beauty and originality in Bloch's composition, but those moments were so desultory, so concealed in a maze of commonplace garrulity that the hearer wearied of lending concentrated attention. Only the concluding anthem was really stirring.

In this work Bloch has given us one more proof, if proof were needed, that it is inevitably a mistake for a composer to use as a crutch familiar, popular or national airs. Why send an audience away with memories of SWANEE RIVER and POP GOES THE WEASEL, when there was a beautifully ethereal, atmospheric touch in the opening of part one?—a theme development all too soon bullied out of existence by the ordinary. It is hard to believe that a musician capable of such creations as SCHELOMO and the SYMPHONY IN C SHARP MINOR, to say nothing of certain string quartettes, could take himself seriously for having composed AMERICA. His technique is too nearly superb to have been lavished on a work which is musically almost valueless. We

will be remembering Bloch's PSALMS when we have forgotten his AMERICA.

The first half of the program was given over to a rendition of Mendelssohn's setting for Goethe's THE FIRST WALTURGIS NIGHT. Uninteresting in itself, it was well directed by Hans Leschke and heartily sung by a splendidly trained chorus, of which the soloists were Eva Gruninger Atkinson, contralto, Charles Bulotti, tenor, and Donald Pirnie, baritone.

Why is it (if we may again refer to the staging of concerts) that, in order to evince patriotism, decorations should become merely ugly? Tasteful arrangements of the American flag have been achieved on occasion, but if esthetic poverty is the right of municipal buildings, San Francisco's Auditorium has already more than abused the privilege.

San Diego Music

MUCH OF THE CULTURAL LIFE of San Diego is combined with the magical beauty of the out-of-doors. Every afternoon, throughout the year, an audience gathers in Balboa Park, to sit in the sun and hear an organ recital by J. Humphrey Stewart. This genial composer-organist accompanies his recitals with informal explanations of the numbers included in his programs.

It is here that, each Christmas night, a traditional Christmas drama is presented under the auspices of the Amphion Society and the Fine Arts Society. This year, the moon, approaching its "full," cast sketchy shadows across the setting and illumined myriads of poinsettia blooms which peered through the semicircle of columns flanking the organ.

The tableaux which each year here portray the story of the birth of the Christ Child are adapted from famous paintings and are assembled to include many traditional scenes. The musical accompaniment, both vocal and instrumental, is impressive and contributes materially to making this annual event a treasured experience for those who witness it.

THE MESSIAH was also presented here, on the Sunday preceeding Christmas, by the associated choral societies, under the direction of Nino Marcelli, director of the San Diego Civic Orchestra. Among the twenty-two musical societies which united on this occasion to sing Handel's glorious composition, the San Diego Oratorio Society contributed 150 singers, the Morning Choral Society 75 women's voices and the Cadman Club 40 male voices. The soloists were Loleta Rowen, contralto, and Augusta Starkey, soprano.

The Chamber Music Society has given its first concert of the season and will

present one each month throughout the winter. This group of splendid, progressive musicians offer to San Diego, from time to time, some of the more modern compositions, which there is no other opportunity to hear.

The Amphion Society will bring to San Diego, each month for six months, a musical program which will include a noted visiting soloist, and will also arrange five programs in the course of the season, in which local celebrities will be heard.

HAZEL BOYER BRAUN.

A Ceremonial Symbol

(Continued from page 9)

in their purpose as Fate, the builders express indomitable faith in their work. The Hebrew inscription, evolved from prehistoric picture writing, reads: "If I forget thee, my land, may my right hand forget me."

The central panel, SCIENCE AND LEARNING, is suggestive of future achievements in the reclaimed land. The master of the new dream is piercing the veil of matter, to seek the infinite. The people of the Book are returning to the Book. Here, the inscription from the prophets is, "The land shall be filled with wisdom."

The right-hand panel, AGRICULTURE, represents tillers of the soil. Their hands bent in devotion to the spade, are bearing out the inscription of the prophecy, "The harvest shall meet the reaper." Men and women repopulate the land and make it once more fruitful.

This is the symbolism of the ceremonial cabinet of Temple Emann El. The piece represents a sincere effort to express a fundamental truth, through the medium of constructive design, and to translate universal religious motives into the true language, art.

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We Are Seven

(Continued from page 9)

SLEEPING GIRL, one of four canvases exhibited at the Academy by Mrs. Tenement, is a Hawaiian subject, executed in terms of rhythmic line and color masses. In announcing its acquisition for the Academy, the committee indicated that it felt that the canvas represented a trend in art that has not hitherto been included in its collection and that, therefore, it was a suitable addition to the examples of the other styles of painting which it already owns.

Editorial

(Continued from page 4)

blind to the value of, or to the advantages to be accrued from acquiring one of his frescoes for San Francisco, we sincerely hope that its acquisition may be accomplished. Should Rivera come to San Francisco, no one will accord him a warmer welcome than will THE ARGUS. But it is Rivera, the artist, that we will welcome, and not the man who employs his talents to foment trouble and ill will between neighboring nations.

THE ARGUS.

AN EXHIBITION of pastels and of drawings in black-and-white by Amy D. Flemming of San Francisco will be held January 15 to 31 at the California Art Club, Barnsdall Park, Los Angeles.

Gifts to San Diego

TWO IMPORTANT PAINTINGS have recently been added, through gift, to the permanent collection of the Fine Arts Gallery of San Diego. At Thanksgiving time, announcement was made that the still life painting, THANKSGIVING, by Emil Carlson, had been presented to the gallery by Melville Klauber, in memory of his wife, the late Amy Salz Klauber. (A reproduction of this painting may be seen on page 6.)

The other gift is a painting entitled THE RAISING OF LAZARUS, by Max Bohm. It was presented to the gallery by Mrs. Henry A. Everett of Pasadena, who has also donated to the collection John H. Twachtman's canvas, THE SHORE. Mrs. Everett's collection of seventy-two water colors and pastels are now on exhibition at the Fine Arts Gallery. It will be remembered that her loan collection of paintings in oils was exhibited there last year.

During part of December the gallery also held an exhibition of water colors by Loren Barton, Anne Goldthwaite and Margery Ryerson, three interesting artists whose work hung well together. Loren Barton's work always evinces the open-minded, direct frankness of a real California. Miss Goldthwaite is a subtle, sophisticated technician, while Miss Ryerson's work shows a greater robustness of color.

HAZEL BOYER BRAUN.

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Santa Barbara: Tecolote Book Shop.

Early Buddhist Art

AT THE BEAUX ARTS GALERIE, San Francisco, will be shown from January 7 to 26 copies of details of frescoes from the Ajanta Caves, India, done in pen-and-ink and in water color by Mrs. Frieda H. Das, a former resident of California, now living in Calcutta.

The Ajanta Caves, 300 miles northwest of Bombay, were formerly Buddhist temples. Buddhist monks, between the years 200 B. C. and 700 A. D., excavated them and decorated them with carvings and colored frescoes which are, next to the Pompeian frescoes, the earliest records of the art of painting since the dawn of history. They are older than the oldest remnants of Chinese painting.

"But their antiquity," writes O. C. Gangoly, of Calcutta, student of east Indian art and culture, "is after all less interesting than their beauty, their richness, their soul-enthraling spirituality."

"The school which these paintings represent was the source and fountain-head from which half the art of Asia drew its inspiration, and no one can study their rhythmic composition, their instinctive beauty of line, the majestic grace of their figures, and the boundless wealth of their decorative imagery without realizing what a far-reaching influence they exerted on the art, not of India alone and her colonies, but of every other country to which the religion of Buddha penetrated."

A lecture, "The Living Tradition of Ajanta," illustrated with colored slides of entire frescoes from the caves, will be given at the Beaux Arts Galerie on Tuesday, January 15, at 8:30 p. m., by Kenneth J. Saunders, professor of the History of Religion at the Pacific School of Religion, Berkeley, and himself a noted authority on east Indian art.

Feininger, Clivette

(Continued from page 10)

technique is as spectacular as his personal peculiarities.

Whether Clivette's art is superficial or profound, we leave for others to say. At least it is a privilege to have such a large representation of his new productions on the Pacific Coast. It should enable us to judge his place in art more intelligently.

Last month we celebrated on the evening of Saturday, the 15th, the opening of the new Berkeley Art Museum. The showing there of the development of art during the past hundred years is all that was anticipated. It is like one of those dreamed-of-but-never-realized exhibitions that approach the art museum ideal. In the seventy-five reproductions of famous masterpieces in full color and actual size of the originals, we find nothing wanting—except the originals. The display will continue through January 15. This is another of the exhibitions assembled in Europe by Mme. Seheyer, and is shown

at the Berkeley Museum through the courtesy of the Oakland Art Gallery, where an elaboration of the collection will be on view during the coming year.

Concurrently with the "hundred years" exhibition at the Berkeley Art Museum, Partridge is showing etchings. Partridge's work has been reviewed frequently, and he has won many honors in his field. Every exhibition-goer is familiar with his prints. It should suffice to say that the Partridge etchings now on view are as skilful, technically, and as sincere in every way as this artist's usually are. We might add, as a personal opinion, that Partridge is one of California's two most "finished" etchers.

Paul Schmitt, Oakland artist, opened his quaintly "old" new studio to the public during December. On exhibition there were twenty-nine oils produced during the past two years.



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MANDEL BROTHERS, Chicago department store, will hold an Exposition of Modern American Decorative and Industrial Art for four weeks, starting January 17, under auspices of the Art Directors' Club of Chicago. Robert B. Harshe is chairman of the committee in charge, and James D. Cunningham is executive director. Exhibitors from the Pacific Coast will include Harry Dixon, metal craftsman, of San Francisco.

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Mr. Peters, an architect-designer, is a member of the faculty of the Academy of Modern Art, Los Angeles.

JOCK D. PETERS

FRENCH PAINTINGS FOR SCHOOL

FOUR CANVASES from the Ecole de Paris exhibition of post-Cézanne paintings which were shown last month in San Francisco at the East West Gallery of Fine Arts have been purchased for the California School of Fine Arts, San Francisco, by a group of members of the San Francisco Art Association. The pictures bought are Port de Bordeaux, by Andre Lhote; Still Life, by Amedée Ozenfant; Nude, by Marcel Roche, and The Matador, by Oscar Oudot. They were selected by a committee of five artists: Gottardo Piazzoni, Spencer Macky, Lee Randolph, Lucien Labaudt and Gertrude Partington Albright.

The life classes conducted by F. Gordon Chadwick on Tuesday and Thursday evenings at 1351 Sutter Street, San Francisco, will be resumed on Thursday evening, January 3rd.

U. C. EXTENSION COURSES

Beginning about the middle of January, the Extension Division of the University of California is offering a number of courses on various phases of art. These courses are given in San Francisco at 540 Powell Street, and in Oakland at the Extension Center. Two of the courses, Appreciation of Art, and Modern Art and Artists, are given by Hamilton A. Wolf, painter and member of the faculty of the California School of Arts and Crafts. Two others, Design, and Figure Drawing, are given by Miss Emma J. McCall. Mr. Wolf's courses will be given both in San Francisco and in Oakland, and Miss McCall's courses in Oakland only. Registration for the courses is on January 15, 16 and 17. Complete details on them may be had from the University of California Extension Division.

The spring semester of the Fashion Art School, San Francisco, will open January 7.



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STUDENTS FORM ART CLUB

To bring art ideals more practically into the business world, an organization known as the Kappa Phi Alpha Art Club has been formed by alumni and students of the Fashion Art School, San Francisco.

The officers of the club are Mrs. Daisy Fairchild Shaw, president; Cleone Pearce, vice-president; Viona Rutan, secretary, and Kay Rochester, treasurer.

The club held a dinner on December 7 at the Clift Hotel, which was attended by about 100 past and present students of the Fashion Art School. Addresses were made by Miss Mary Ennis, advertising director of the B. F. Schlesinger Co., and by J. W. Pearce, a former president of the Rotary Club of San Francisco.

Two hundred members of the Bay Section of the California Art Teachers' Association attended a special performance at Blanding Sloan's Puppet Theatre, San Francisco, on the afternoon of December 19, in connection with the annual teachers' Institute which was being held in San Francisco on the same day. Scenes were given from HAMLET, MACBETH and other plays recently produced by the theatre. Sloan, assisted by Ralph Chessé, demonstrated the construction and manipulation of puppets.

The spring semester of the Ethel M. Wickes School of Painting, San Francisco, will open January 4. Mrs. Minerva Pierce, well known throughout the West for her desert landscapes in water color, has been appointed assistant director of the school.

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MODERN ART EXHIBIT AT LOGAN HIGH SCHOOL, UTAH

A "Rocky Mountain Exhibition of Modern Art," sponsored by the civic and social organizations of the community, will be held February 1 to 28 at the Logan Senior High School, Logan, Utah.

Thirty-five artists of Utah, California and the Rocky Mountain region have been invited to exhibit a total of 150 paintings. The exhibition will include also many drawings and prints in black and white.

A purchase prize of \$300 is offered by the Logan Senior High School, which already owns paintings and other art objects conservatively valued at \$2500.

Incidental expenses of the exhibition (which include return express charges on all paintings from invited artists) will be met from a fund to which contributions have been made as follows: Logan Chamber of Commerce, \$50; Utah Agricultural College, \$25; Kiwanis Club, \$25; Elks Lodge, \$25; Faculty Women's League, \$25; American Legion, \$15; and others in smaller amounts.

The managing director of the exhibition is William Hendry Williams, a member of the faculty of the Logan Senior High School.

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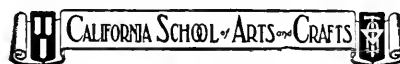
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What We've Been Reading

ONE HUNDRED ILLUSTRATIONS, in full color, are the principal feature of the book, **ORIENTAL ART**, which also contains an introduction and descriptions by R. Koechlin, president of the board of the French National Museums, and G. Migeon, honorary director of the French National Museums. The plates, which are made from photographs of rare examples of ceramics, fabrics and carpets, appear to be most accurate in coloring. Each illustration is accompanied by a descriptive caption, printed in French, German and English. The volume, which is uniform in size with a similar book, **CHINESE ART**, is valuable for reference for collectors and designers, as well as being worthy of addition to both public and private libraries for the use of laymen. (New York: Macmillan; \$12.50.)

Castle, the Empress Hotel, Butchart's Gardens and other landmarks of the Canadian city. (Seattle: University of Washington Book Store; 65 cents.)

THE OXFORD RECITATIONS is the title given a small volume of verse which contains Polixena's speech and the Messenger's speech, from the **HECUBA** of Euripides, as translated by John Masefield; **LOVE IN THE DESERT**, by Laurence Binyon; **A PARTING**, and **THE RETURN**, by Gordon Bottomley. Masefield has also contributed a preface to the volume, in which he explains that the Oxford Recitations, from which the title is drawn, are contests in verse speaking which are held annually at Oxford, England, since 1923. The plays and poems contained in this volume are from the contest of 1928, that being the first year in which short plays were attempted. The productions were conventionalized, no properties being used, and were performed on a low dais, backed by screens. (New York: Macmillan; \$1.50.)

IN THESE DAYS of many diversions, the need for tabloid versions of anything profound is increasing. William Chislett, Jr. has compiled a small volume of his essays, **MODERNS AND NEAR-MODERNS**, which might best be described as being a literary digest. The book contains a surprising wealth of information about books and authors, critical comments and surveys. Some of Chislett's essays are fairly long, notably those on Henry James and Frank Stockton, and others are very short. But in either case, his works, being based upon thorough and assiduous reading, are comprehensive.

RUNNING TRUE TO FORM. Cyril Scott has launched another "bombshell." Not in a musical score this time, but in a literary work of genuine merit entitled **THE INFLUENCE OF MUSIC ON HISTORY AND MORALS**, and bearing the sub-title, "A Vindication of Plato." He contends that musical training is the most potent educational instrument, "because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten . . ."

His rounded and exhaustive surveys of the writings of James and Stockton are followed by a wealth of notes on the American novel, a subject which he finds to be "a matter of endless fascination and speculation." Frank Norris enters more than once into these notes.

Scott attempts to prove that, through the ages, each specific type of music has exercised a pronounced effect on history, morals and culture—"that music . . . is a more potent force in the moulding of character than religious creeds, precepts or moral philosophies . . ." His contention is courageous, and it is sustained and elaborated with facile genius.

Outside America there is G. B. Shaw, of course. Then quite considerable concerning the Celts, through which the name of Lionel Johnson runs like a glittering thread. He states in his foreword that most of his notes on the Irish Renaissance were inspired by W. W. Lyman, Jr., "whose beautiful work in Celtic poetry at the University of California some of us will not soon forget." One essay, **NEW GODS FOR OLD**, is reprinted from the University of California *Chronicle*, 1918. Charles B. Brown, Cooper, the Godwin circle, Howells, Dunsany, Lang, Grant Allen, William Penn, Tagore and Tolstoy are also ingredients of Chislett's savory *pot pourri*, which is interesting to read, and valuable to keep as a book of reference. (New York: The Grafton Press; \$3.00.)


Scott, in a sincere and sublime belief in theosophy, attributes not only influences but actual concrete results to adepts, masters, initiates and devas. One of his most subtle and interesting theories is that dissonance has a marked effect on the mental organism, rendering it more flexible. He explains that the unmelodic discords of modern music are needed, at the present time, to drive away evil influences which hover above this "plane," but that not until new instruments are invented, which can produce third and quarter-tones, can music become the controlling power.


The biographical and analytical discourses which Scott enters into, to say nothing of his esoteric considerations, make this book a fascinating study, well worth reading. (London: The Theosophical Publishing House.)

A CHAP BOOK containing twelve wood cuts by Viola Patterson, with a foreword by Frederick Morgan Padelford, has been added to an interesting and valuable series of these little paper-bound volumes. Mrs. Patterson's cuts, done in black masses, broken by whites and heavy lines, are "sketchy" and impressionistic. The volume bears the title, **VICTORIA**, B. C., and the subjects include Old Dunsuir

IN A VOLUME bearing the undistinguished title, **OUR SONGS**, Magnus A. Arnason has given musical settings to six poems

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The exquisite, breathless charm of the first lyric has been delicately handled, but there is no suggestion in the music of the tragedy in the last line of the poem. In the third song the composer betrays a lack of sympathy with the voice, for there is an ungraceful handling of the last phrase. Again, such a poem as *THE PASSING* would seem to deserve a setting of greater strength than that accorded it in the musical, but all too lyric form which has been employed. However, he has struck a more dramatic note in *WIND AND WATER* and in *WE WHOM THE DEAD HAVE NOT FORGIVEN*, and has created in the latter a climax of both vocal and instrumental soundness.

The songs, as a whole, make an intimately charming group, instantly establishing for themselves an atmosphere of profound sincerity. (*San Francisco: privately printed and distributed.*)

TO THOSE who are admirers of the works of Joseph Pennell, as well as to those who are familiar with the city of London, a volume entitled *A LONDON REVERIE*, and containing full-page reproductions of fifty-six Pennell drawings, will be of special interest. An introductory essay and some explanatory notes relating to the individual illustrations, are by J. C. Squire. The book is well printed on heavy coated paper and the reproductions are excellent. (*London: Macmillan; \$8.00.*)

STEPHEN CHILD, fellow of the American Society of Landscape Architects, has written in brochure form a brief resumé of the history of landscape architecture, which has been published under the title, *LANDSCAPE ARCHITECTURE*, and which is illustrated with halftone reproductions, from photographs. Child has incorporated in his essay a great deal of valuable information on this interesting subject. (*Stanford: Stanford University Press; privately distributed.*)

Other Books Received

Ananias, or the False Artist, by Walter Pach. New York: Harper and Brothers; \$4.00. A book which every artist, near-artist and art lover should read.

The Spanish Pageant, by Arthur Stanley Riggs. Indianapolis, Bobbs-Merrill, \$5.00. Not merely a book of travel, but a vivid interpretation of contemporary Spanish life, including its art, architecture and dancing.

Nine Short Plays, edited by M. Jagendorf, with stage settings and costumes by Remo Bufano. New York: Macmillan; \$2.50. For children or schools desiring to give simple amateur productions.

Cawdor. By Robinson Jeffers. New York: Horace Liveright; \$2.50. Making a third volume with *Tamar* and *The Women at Point Sur*. *Tamar* looks westward; *Point Sur* looks upward; *Cawdor* looks to the east.

THE CALENDAR FOR JANUARY

Note—Data for The Calendar should reach *THE ARGUS* by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley Art Museum—Through Jan. 24, Galka E. Scheyer loan collection of reproductions of important paintings of the past 100 years. Jan. 25 to 31, early illuminated manuscripts of the 13th to 17th centuries.

Berkeley League of Fine Arts—To Feb. 1, Sixth Annual by members of the League.

Casa de Manana—Through Jan. 14, paintings by William H. Clapp, Selden Connor Gile and Bernard von Eichman. Jan. 15 to 31, oils by Frank L. Potter.

Durant Hotel—Exhibition of paintings by California artists, under auspices of the Berkeley League of Fine Arts.

CARMEL

Court of the Seven Arts—January exhibition of the Carmel Art Association.

DEL MONTE

Hotel del Monte Art Gallery—Paintings by California artists.

Marsh's—Rare oriental art.

HOLLYWOOD

Hollywood Branch Library—Paintings and etchings by Gile Steele.

Hollywood Chamber of Commerce—Works by artists of Hollywood.

Hollywood Plaza Hotel—Landscapes of Hawaii and California by W. E. Rowland.

Print Rooms—Etchings and drypoints by Samuel Chamberlain. Six new drypoints by Cadwallader Washburn.

LOS ANGELES

Ainslie Galleries—Paintings by Antonio Guarino. California painters. General exhibition of older school painters.

Bartlett Galleries—General exhibition featuring Maurice Braun, John Hubbard Rich and etchings by Carl Oscar Borg.

Biltmore Salon—Jan. 7 to Feb. 16, paintings from the Macbeth Galleries, New York.

Bullock's—Exhibition of modern decorative arts.

California Art Club—Paintings by Robert Henri, Arthur B. Davies and Joseph Pennell (water colors), loaned by Dr. Dorothea Moore. January exhibition of paintings by Carl Oscar Borg, Dan Bartlett, Oliver Milburn, John Coolidge, Ralph Holmes, Sam Harris, Charles L. A. Smith and Mrs. Hattie C. Talbert. Pastels and drawings by Amy D. Flemming.

California State Exposition Building, Exposition Park—Graphic arts by Nell Brooker Mayhew, Franz Geritz, Frances and May Gearhart, Carl Oscar Borg, John Cotton and Arthur Millier.

Cannell & Chaffin—Selected group of American etchings.

Classic Art Gallery—Old and modern masters.

Ebell Club—Portraits by H. Gardner Soper. Landscapes by Leland S. Curtis. Portraits in bronze by Miss Agnes Campbell. Miniatures by Martha Wheeler Baxter.

Friday Morning Club—Paintings by Harvey Coleman. Sculpture from Nineteenth Annual Exhibition of the California Art Club.

Kanst Gallery—General exhibition of paintings featuring Marion Kavanaugh Wachtel, Elmer Wachtel, Franz A. Bischoff, Clyde Forsythe and Aaron Kirkpatrick.

Los Angeles Museum, Exposition Park—Danish National Exhibition of Applied Arts, Paintings and Sculpture. Permanent collections.

Newhouse Galleries—Paintings by the brothers Valentin and Ramon de Zubiaurre.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Stendahl Galleries—Jan. 1 to 15, paintings by Guy Rose. Jan. 16 to 31, joint exhibition of paintings by William Ritschel and Louis Kronberg.

Wilshire Galleries—Landscapes and figures in pastel by Gaston Albert Lavrillier.

OAKLAND

Mills College Art Gallery—Through Jan. 16, illuminated typography from Italy, Arabia, Germany and France. Permanent collections.

Oakland Art Gallery—Jan. 2 to Feb. 2, oils, water colors and block prints by Lyonel Feininger. Paintings by Merton Clivette, from the Ainslie Galleries, New York.

PASADENA

Kievits Galleries—Paintings by Allan G. Cram and others.

Grace Nicholson Galleries—Water colors and etchings by Loren Barton. Japanese water colors by Yoshida Sekido. Portraits by Susan Ricker Knox. Tapestries and fabrics from the looms of J. R. Herter & Co. American etchings and color prints. Framed Chinese and Tibetan paintings.

Pasadena Art Institute—Paintings by California artists.

Tilt Galleries—Old and modern paintings by American and European artists.

SAN DIEGO

Fine Arts Gallery of San Diego—Jan. 1 to 31, Mrs. Irving T. Snyder loan collection of prints and drawings. Drawings and lithographs by George William Eggers. Merle Armitage loan collection of prints. Old and modern prints from local collectors. Jan. 1 to 15, Mrs. H. A. Everett loan collection of water colors and prints. Jan. 15 to Feb. 15, oils by Susan Ricker Knox. Jan. 7 to 21, art work by children of Edith A. Hamlin's Saturday classes.

SAN FRANCISCO

Beaux Arts Galerie—Jan. 7 to 26, copies of details of frescoes from the Ajanta Caves, India, in pen-and-ink and water color, by Mrs. F. H. Das of Calcutta. Lecture, "The Living Tradition of Ajanta," by Prof. Kenneth J. Saunders, Jan. 15 at 8:30 p. m.

California Palace of the Legion of Honor—Jan. 1 to 31, twenty-six recent paintings by Childe Hassam; porcelains and other works by Beniamino Bufano. Permanent collections.

Courvoisier's—Etchings by American and European artists.

De Young Memorial Museum—Permanent collections. Free art lectures on Wednesday and Sunday afternoons.

East West Gallery of Fine Arts—Jan. 1 to 22, sculpture by Allan Clark.

Paul Elder Gallery—Jan. 7 to 26, maps by cartographers of the XVth, XVIIth and XVIIIth centuries. Jan. 28 to Feb. 16, etchings by Hugh Fraser.

Gump Galleries—Etchings of western subjects by Edward Borein. Etchings of dogs by Bert Cobb.

Vickery, Atkins & Torrey—Jan. 1 to 15, paintings by members of the "Glasgow school."

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through Jan. 12, paintings by Belmore Browne. Jan. 14 to 26, exhibition by members of the California Art Club, Los Angeles. Jan. 28 to Feb. 9, paintings by Lilia Tuckerman.

UTAH

OGDEN

Hotel Bigelow Gallery—General exhibition of paintings by American artists.

HAWAII

HONOLULU

Honolulu Academy of Fine Arts—Jan. 3 to 15, annual exhibition by pictorial photographers of Hawaii.

A Few Plays

(Continued from page 3)

U'taji and his troupe of eighteen actors in two performances of excerpts from Japanese feudal dramas, given at the Fairmont Hotel, San Francisco, just a year ago, we anticipated that the performance of KEN-GEKI, which occupied the stage at the Community Playhouse, San Francisco, for two weeks, beginning December 16, would be another never-to-be-forgotten event.

While KEN-GEKI proved to be a performance of unusual merit, in many ways, it suffered by comparison with the former one in just so far as it was contaminated by accidental influences. Employing the utmost realism, it lacked those traditional conventionalized posturings and gesturings which lent to the Ichikawa production an abstract quality which placed that performance in the realm of real art.

THE SWAN, by Franz Molnar, was the first December offering at the Berkeley Playhouse. It was a delightful performance by a wholly excellent cast, Catharine Sibley as the unhappy Alexandra, Marian Stebbins as the indomitable Beatrice and Everett Glass, director of the Playhouse, as the wise and kindly Hyacinth gave particularly noteworthy performances.

This was followed by four performances of Shaw's THE ADMIRABLE BACHELOR, and six performances of Humperdinck's fairy opera, HANSEL and GRETEL. The Playhouse also staged THE NATIVITY, from the Shearmen and Tailors' Pageant of Coventry, December 21, at the Berkeley First Congregational Church. The new season at the Berkeley Playhouse will open with a production of Noel Coward's HAY FEVER, beginning January 18, for three week-ends.

ANDRE FERRIER began the ninth season of La Gaité Française, San Francisco, with LA SOURIANTE MME. BEUDET, a tragic-comedy by Denys Amiel and André Obey. Typical of its kind, the play, which was well written and well acted, made a great deal of, and took very seriously, the eccentricities of an over-zealous husband. André Ferrier as M. Boudet and Jeanne Gustin-Ferrier as Mme. Boudet led an adequate cast. The setting, designed by Lucien Labaudt and executed by Ferrier, was most effective, in the modern French style.

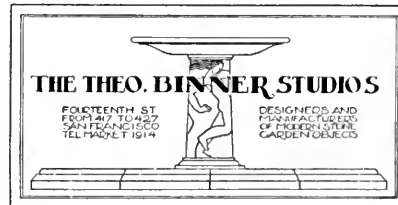
This month La Gaité Française is offering a three-act comedy in verse, LA MARCHE INDIENNE, by Franc-Nohain. The leading male part, that of Isaac, will be played by André Ferrier. Opposite him will be Mlle. Irène Biétry as Adaté. Performances will be given on the evenings of January 11, 12, 15, 16, 17, 18 and 19, with a matinée on the 19th. LA MARCHE INDIENNE had its première in March, 1927, at the Théâtre de l'Odéon, Paris, with Firmin Gémier in the role of Isaac.

THE HOLIDAY SEASON at the Pasadena Community Playhouse was observed with

two comedies: THE TORCH-BEARERS, by George Kelly, which played from December 11 to 22, and A KISS FOR CINDERELLA, by Sir James Barrie, which opened on Christmas Day and is to continue through January 5. The Playhouse will return to more serious things on January 22, the opening date of a two weeks' presentation of S. Ansky's drama of the Ghetto and Chassidie lore, THE DYBBUK. The Playhouse has secured as guest director for this production Nahum Zemach, founder of the Moscow Habimah Theatre, who directed with so much success the recent production of THE DYBBUK at the Temple Playhouse in San Francisco.

THE YORICK PLAYERS of San Diego presented, as the first offering of their season, THE CIRCLE, by Somerset Maugham. The production was directed by J. Edwin Spence and made under the management of Francis P. Buckley. Miss Beatrice Edmonds was well received in the role of Lady Katherine Champion-Cheney, as was also C. Angus Smith in the part of Emmet Reid.

Rehearsals for a production of JANE CLEGG are now under way, and CHILDREN OF THE MOON is scheduled for later in the season.



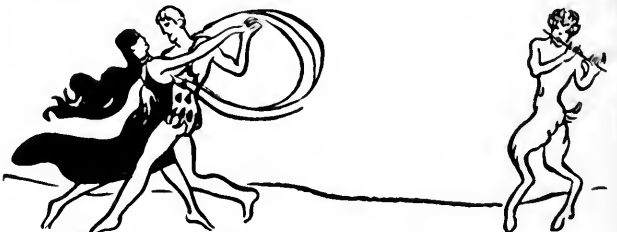
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The Month of Christmas

(Continued from page 11)

the comparison. After all, the only thing in common in the works of the two artists is their delightful sense of caricature. In Sloan's etchings, the world rolls by in smug complacency, self-satisfied and supremely ridiculous. With his tongue in his cheek, the artist holds the mirror up to a society which fails to see its own reflection. We have the happy faculty, in this world, of believing that the joke is always on the other fellow, and it is this quality in us which Sloan appreciates and chooses to immortalize.

George "Pop" Hart deals in similar material, but with a broader, more obvious humor, devoid of subtlety. He makes us more frankly ridiculous and more sordid, through the medium of the comic rather than through caricature. Sloan is a satirist, while Hart is a light-hearted cynic.

THE EDITOR.

OLD VENICE



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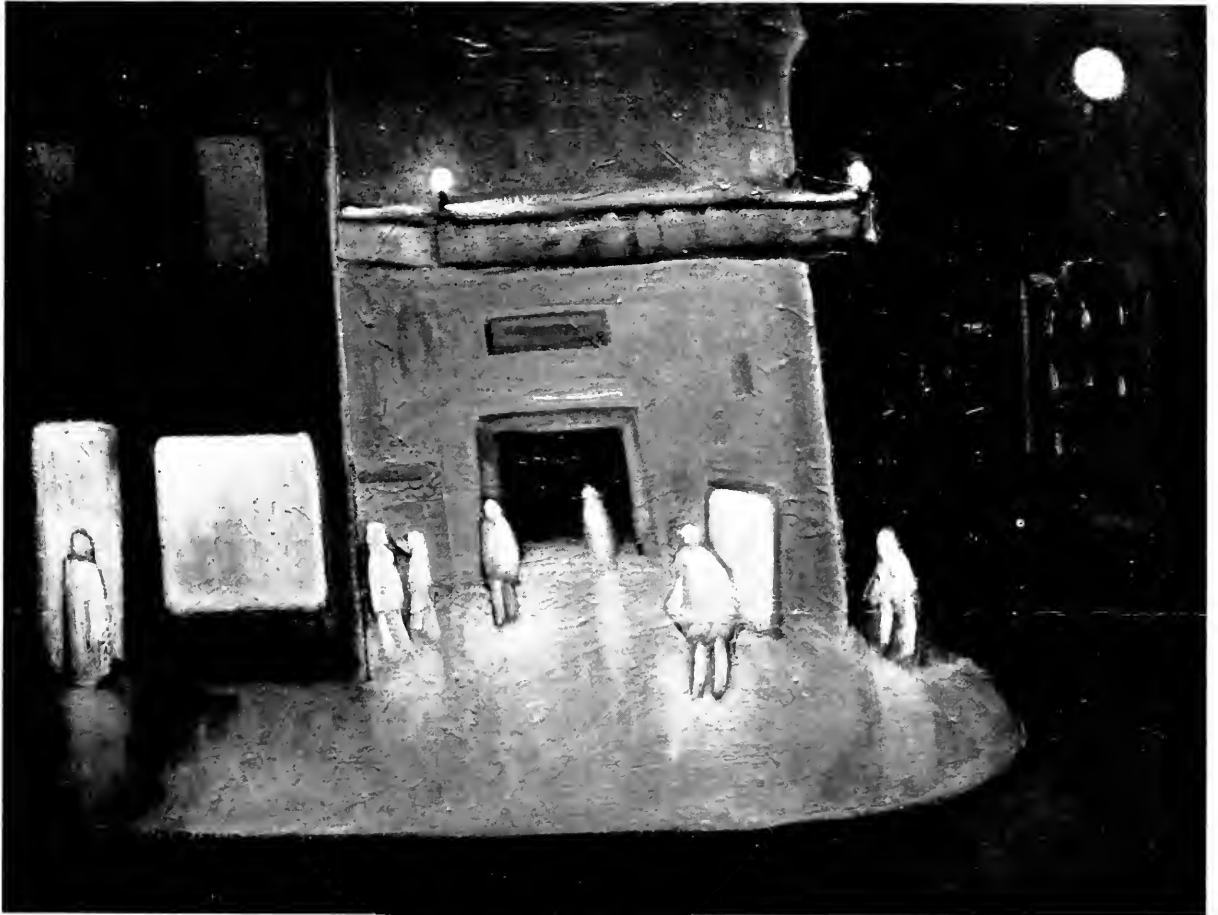
A MONTHLY JOURNAL OF THE ARTS

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Vol. IV No. 5

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MOON AND THE MOVIES

GABRIEL MOULIN
A painting in oils by MATTHEW BARNES

A Lone Wolf on a Lone Trail

By JUNIUS CRAVENS

MATTHEW BARNES of San Francisco might be called an expressionist painter, were a label necessary, though he has never felt the need of attaching the tag of an -ism to his works. He has always gone about the business of painting quietly, conscientiously and with a fervent desire to arrive at an understanding of art, as it applies to himself.

Barnes has been painting for twenty-five years and enjoys the distinction of never having sold a canvas. It has never occurred to him to paint for anyone but himself, because the public and popular demand, for him, do not exist. He has never attended an art school. He has painted, when he had the time, or when he had the money, solely because there was that within him which demanded expression through the media of form and color.

Like all purely creative artists, Barnes has passed through various phases of development. He has sometimes resorted to the use of abstractional forms, to which he seems partial, and he has sometimes used allegorical or symbolical subjects. But, for him, subject matter is not, in itself, an end. It serves him only as a means to an emotional expression, a vehicle for form and color, for he is not concerned with literal representation.

His work is not pleasing, in the popular sense, because it is not readily understood. But if one studies his paintings, collectively, one begins to realize that beneath the tragical loneliness that is everywhere apparent in them, there is deep sincerity of purpose and unusual honesty of expression. His roads are lonely roads, whether they lead over wistfully beautiful twilight hills, or through the half-deserted night streets of the city. They

may lack lure and appeal, in the accepted sense, but there is in them what one might call a warm coolness of color, a somber richness, that betrays the exaltation of him that travels them alone.

Regardless of subject matter, Barnes' interpretations are poignantly personal in the almost overwhelming, if hidden, emotions they express. Their deeper qualities are not at first apparent, because there is nothing superficial in his works that one may grasp at a glance. To appreciate their worth one must come to know them. They require consideration and the test of time. And in that quality lies one of the great secrets of their worth—a secret which will be recognized and valued by future generations.

Barnes has exhibited occasionally for a number of years, and though he has never sold any of his works, they have not



A DUSK FANTASY

Oil by MATTHEW BARNES

escaped notice. One of his paintings, *THE FLOOD*, received an honorable mention at the annual exhibition of the San Francisco Art Association two years ago. At last year's annual his fantastically imaginative painting, *MARCH MOON*, was awarded the second prize. But these are mere incidents in a quarter of a century of labor. They are pleasant incidents, no doubt, and probably encouraging ones—but incidents, none the less.

The significant thing is that Barnes has remained steadfast in his faith in himself and in his art. In order to do so, he has had to endure privations and make sacrifices, as only the true artist can. So he has paid a price for the secret of his art. Whether he ever sells even one of his works or not is a matter of small consequence, for their value is of a kind which may not be counted in coin.

The Post-War Belgian Expressionists

AN APPRECIATORY COMMENT BY JULES RAUCORT

PERHAPS SOME AMERICANS do not realize that, although Belgium is in the heart of Europe, it is a younger country than is the United States. But, lying as it does between France and Germany, it comprises artistic "chips" from both "old blocks." From France it has inherited certain laws of harmony which find expression through its creative artists. From Germany it has retained a tendency toward fantastic symbolism, or abstractional thought.

But, aside from these and other inherited qualities, Belgium has a robust individuality. It can trace its glorious lineage, as a genuinely creative race, from the Van Eycks and Brengel to our modern *précurseurs*—César Franck, Emile Verhaeren, Eugène Demolder, Paul Gilson, Constantine Meunier, Evenspoel, Laermans and James Ensor. These names having made history, it would be superfluous to indulge here in commentaries.

But the generation which fought in the World War was left dissatisfied with old orders. The artist, who is of a sensitive nature and who is, therefore, vitally affected by such experiences as the War offered, had developed in the trenches a compelling misanthropy which was to tell in his works of the immediate future.

Rik Wouters, a young Belgian genius—and a disciple of Cézanne and Gauguin—who had founded the expressionistic movement in Belgium, was mortally

wounded in action. He died before the armistice came, but with his paint brush in hand, leaving remarkable canvases which bear the stigmata of his suffering.

After the armistice, when the artists had returned home and had abandoned their uniforms, to resume their smocks, they discovered that the Flemish kermesses and other folk-love manifestations, which had formerly so often inspired them; belonged to an age which no longer existed. Those pre-war feasts and festivals, enacted by satin-clad maidens and inebriated lads, no longer sufficed as subjects for "artistic inspiration."

The result is that the foremost artists of Belgium have laid the old traditional academic conservations on the shelf, along with prudery and false conventions. And if somewhat of satire, cynicism and scepticism are apparent in the works of those who were combatants, these new qualities may be tolerated, surely, as being preferable to the old hypocrisy and pretense which they have supplanted.

The Belgium of today may well be proud of the group of important creative men it has produced. Among its writers are Fernand Crommelyne (whose works have been translated into five languages), André Bailon, Paul Demasy, and Soumagne. Among its contemporary painters, Permeke, Jules de Bruycker, Saverys, Ramah, Buisseret, Anto Carte and Franz Masereel rank among the leading artists of the world today.

Improvisation

By ELLEN JANSON BROWNE

I have heard the sea-harps crooning . . .
Out of the tides . . . dark music . . . crooning
Out of the sea-hush . . .

I have seen the amber-dripping fingers
Weaving, weaving
Over the strings as the slow tide swung
Shoreward . . . seen the drenched
Gold hair weeping down, the heavy green
Tears falling . . .

I have heard the music, singing
Of stars shaken out of the quiet sky . . . stars
Grown drowsy, tarnished
By the tide-drift, slowly turning to sea-green,
sea-gold,
The luminous silver . . .

Reprinted from the CARMELITE

Some Recent Paintings by Paul Nash

By JOHN H. CULLEY

A COMPREHENSIVE EXHIBITION of late paintings by Paul Nash, recently held at the Leicester Galleries in London, was an important event for contemporary English art. For one would not be far wrong in placing Nash at the head of the contemporary English painters.

Paul Nash's art life began in 1908, when he was nineteen years of age, at the Slade School, which has sponsored so many prominent English artists. Nash's study was interrupted, however, as happened to so many artists of his age, by several years of active war service. This brought him a commission. He was wounded in the Ypres salient and was brought back to England for recovery, but he later returned to the western front, in France, as an official British artist.

A dynamic energy, especially unusual in an English artist, seems to possess Paul Nash. Something akin to the fever of Van Gogh seems to run through his veins and flow out into the branches of his trees, or his sharp-tipped waves. He has a strong trend toward the abstract, particularly in his woodcuts. He says: "It is always a relief to be rid of the responsibility of representation."

Many of his wood engravings are highly abstract. A small, repeated wood-block design on the cover of an catalogue of his wood engravings fairly jumps at one. In a series of twelve illustrations which he has put for the book of Genesis, there is great power and originality. Especially when he undertakes to do a wood-block does he seem to surrender himself to tenuous abstraction. Often he seeks to realize the most remote forces of life and nature. Yet he is nothing of a mystic. The mystic ranges

over the extra-mundane field, while Nash is out after the actualities—the fundamental, not the immediate actualities.

It is easy, then, to understand his predilection for pure pattern—decorative arabesque which, as he says, puts one "in touch with pure reality." As a matter of fact, Nash is interested, in a practical capacity, in the production of block-printed textiles which are made for sundry purposes.

But the recent exhibition in London included no woodcuts or examples of pure design. In his painting Nash has advanced, as I should consider it, to a more concrete presentment of his conceptions. Not that one can call any of his work in this medium representational or simulative. He paints landscape, rather than landscapes. And he paints it strictly in the terms of his own art. It is never localized. Indeed, he infuses into some of his pictures of the quiet scenery of southern England an energy that one does not find there. The heavy curves of his hills sometimes remind me of Ray Boynton's work, though Nash is never as decorative as Boynton inclines to be.

It is impossible to regard the water-color, CHILTERNS, SNOW, as a view of the Chiltern hills. It may express their character—I cannot say because I do not know them—but it does crystallize and concentrate the blariness and bleakness of all winter landscapes. He seems to be partial to snow scenes and in others of them the snow is represented by stretches of untouched white paper on which the trees and other objects are dashed with a free brush and an apparent abandon which gives the whole an effect of amazing vitality and reality.



E. J. MASON

THE TOWER Oil by PAUL NASH

The reproduction of the oil painting, THE TOWER, can only partially express the great volume, bulk and nervous energy which Nash has given to the lines in the structure. The clouds strike me as being rather weak, though their placement promotes a sense of uprising—a secret sense of exaltation that is, for me, the key-note of the picture. The canvas is a fine example of unity and compression.

Nash also has a strong propensity for window sashes, as subjects. They afford him a basis on which to contrive pattern. One painting represents a glass door with a window immediately beyond, and at right angles to it. The two form a corner of a room which is here seen from without. Just inside the door is an easel which supports a square frame. He makes great play with an oval in the framework of the glass door and of the lines and angles, done in intricate perspective, of the window sash and easel seen through it. A small slanting mirror, placed in a corner, repeats a bit of the pattern at a different angle. Through the window is seen a pale lawn and a fringe of trees which unifies and confirms the whole composition, of which the delicate coloring is an integral part. The canvas, as a whole, is exhilarating and of elusive charm.

It is interesting to note that Paul's elder brother, John, is also one of the foremost British artists. Though John Nash's work is very pleasing, it does not possess either the originality or the basic energy which is apparent in that of his brother Paul.



E. J. MASON

CHILTERNS, SNOW

Water-color by PAUL NASH

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Editorial

TO PLACE A VALUE UPON any given example of contemporaneous art, or on the works of a contemporary artist, is like laying a foundation for a structure in sandy soil—it may endure and it may not. Paintings, musical compositions, or poems, which yesterday may have been scoffed at, tomorrow may be called great. Or, as is more commonly true, if yesterday they were applauded, tomorrow they may have been forgotten.

The nearer we are to the inception of a work of art, the less perspective we have of it. We are frequently blinded to the true value of contemporary works by the standards which have been set by popular demand during the past generations. For this reason, many an "artist" makes an excellent living by producing popular works which sell readily during his lifetime, and possibly for a few years after. But the laurels thus won are not evergreen, and his works are soon consigned to the storeroom, en route to oblivion.

And, by the same rule, it is frequently the reverse order which characterizes the career of the really creative artist. As he is a pioneer, a leader, and not a follower, his works are necessarily ahead of their time and, consequently, are not understood until the world has had time to catch up with them.

However, one sometimes sees or hears contemporaneous works in which enduring qualities seem to be self-evident because, in their final analysis, those qualities include sincerity of purpose and honesty of expression. Of course, sincerity and honesty cannot, of themselves, produce great art, but they are inevitably present in it, whether the work was created during the sixteenth century, or the twentieth, or before the ken of man.

So, in order to attempt to sum up the worth of a contemporary work, whether it be music, painting, sculpture or literature, the sentimental aspect, resulting from the current mode, has first to be discounted entirely, and the work, stripped of superficialities, searched for such qualities as may endure.

All true art has been, at some time, considered as being "modern" art. So, though we are prone, in the conceit of our own generation, to consider that modernism is peculiar to the twentieth century, it is as old as is civilization itself, and is an omnipresent factor of it.

When one turns and casts a retrospective glance backward through the ages, and sees there that every example of living art was the result of the "modernism" of its time, it behooves one to pause and ponder over the Renaissance that is now undeniably taking place in all of the arts, before dismissing it as being something akin to temporary insanity.

THE EDITOR

Seattle Art Institute

WHAT WAS FORMERLY the Seattle Fine Arts Society is now to be known as the Seattle Art Institute—a title which is more completely expressive of the recently expanded activities of the organization. John Davis Hatch, Jr., formerly of Berkeley, California, has been appointed the executive secretary of the new Institute.

To celebrate its new departure, the Institute held a general open house during January, with exhibitions sponsored by the various branches of the organization: the Art Guild, the arts and crafts section, the Junior Fine Arts, the Avard Fairbanks sculpture studio and students' work from the various classes. There were also displays by the Garden Club of America and the Washington State Society for the Conservation of Wild Flowers and Tree Planting, which have headquarters at the Institute.

The principal fine arts exhibition comprised paintings by Charlton Fortune, Robert Hallowell and a collection of post-Cézanne paintings sponsored by Labandt.

Though the last-named section of the exhibition included paintings and drawings by such representative contemporary French artists as Picasso, Derain, Lhote and others of equal note, it aroused violent comment in Seattle which is, as yet, uninitiated in the ways of so-called "modern" art.

Most of Charlton Fortune's paintings were of French, Spanish and British water front or urban subjects, with the addition of a few Monterey landscapes. Her work is impressionistic, with a breezy freshness that is irresistible.

The Institute has inaugurated also a new policy of exhibiting each month the work of some local sculptor. During January it showed some sculpture by Avard Fairbanks. Fairbanks' work is conservative and shows a sensitive appreciation for sculptural forms. He has exhibited with the National Sculpture Society, the Architectural League at New

York, the Art Institute at Chicago, the Carnegie Institute at Pittsburgh, the Salon des Artistes at Paris and the Albright Art Galleries at Buffalo. He won numerous scholarships during his student days, including the Guggenheim award, which gave him a year in Europe. He is now conducting a class which is sponsored by the Seattle Art Institute. Sculptural works by James Wehn will be shown during February.

During the latter half of February the galleries will also house works by members of the Art Guild. The various branches of the Guild—sculptors, architects, artists, interior decorators, and so on—will contribute to the exhibition.

MARGARET BUNDY

A Guide to Hassam

"YEP, HE'S A MASTER. See that picture—ain't it a pip?" And the big policeman led the way, pointing out this one and that, of the twenty-six paintings by Childe Hassam that are now on exhibition at the Legion of Honor Palace.

"See that one—ain't it keen?" he continued, "This man knows how to paint. I can tell you. All the red part of that picture is cattle—thousands of 'em. You can hear 'em bleat. An engineer told me the other day that all that there land will be affected by Boulder Dam.

"A woman told me yesterday—what was it she says?—oh! yes; they vi-brate. She's right. They buzz when you look at 'em. Ain't that cute? That bird is blue and white. Pretty little bird, ain't he! Have saw his kind many times—don't remember its name.

"Look at that moon. You can see it like that in Marin County. He painted that in San Anselmo. Gee! it's four o'clock a'ready. I gotta go make my report. Go on into that other room where there's more masterpieces. I like them pictures in there, but those in that room over this way—they ain't art. So long!"

And the big cop went shuffling away.

Thank God! Now that we are alone, and the art critic in belt, badge and cap has left us, we can look at Childe Hassam's works in peace.

The production of this prolific painter seems endless. Canvases must have poured out of his atelier like cloth from a loom. He is a one hundred per cent perfect specimen of a routine painter.

As this collection of his works is somewhat retrospective, some of the canvases having been done twenty years ago, it is easy to see why Hassam is a "best seller" among the American Impressionists. He is concerned only with the surfaces of life. There is nothing profound in his works and he never asks in them a question that we cannot answer. His broken color, blended by the eye when seen at a distance, "buzzes," as the policeman-art critic said. The method is an easy one and, having mastered it, Hassam has repeated it month in and month out for years. He has been digging in a gold mine but he has never produced from it a real work of art.

OTTORINO D. RONCHI

Reflections of the Far East

THE EDITOR BRIEFLY REVIEWS SAN FRANCISCO'S JANUARY EXHIBITIONS

THOUGH THE BAY CITIES are always more or less reflective of Far Eastern arts and crafts, January was an unusually Oriental month for San Francisco.

The month's exhibitions began with the one of Allan Clark's sculpture, which was held at the East West Gallery. Clark's works, rendered in a great variety of mediums, dealt mostly with the theatrical phases of Oriental life—phases which, based largely, as they are, upon religious or semi-religious traditions, are integral and important factors of it—and, in his works, Clark seemed to have caught their significance to a remarkable degree.

As a technician, Clark ranks among the foremost American sculptors. His wood carvings were, if anything, too perfectly rendered. His modeled figures, cast in a variety of metals, were superbly finished.

Clark's flair for the theatrical was expressed, not only through his selection of subjects, but in his use of color in his sculpture. His wood carvings were sometimes painted or enamelled, in part or in whole. At other times, when it seemed more effective to do so, he left the natural texture and color of the wood unfinished and unstained. In the east subjects, he frequently used combinations of metals of different colors, such as black and gilt bronze, or gold and silver. He also made valuable uses of black bases for most of his works.

Though Clark was quite literal at times and, especially in his earlier works, inclined to be too "pretty," he had a

saving sense of design and a real sincerity, bred of his love for his subjects and his mediums.

In conjunction with Clark's sculpture, the East West Gallery held an exhibition of Chinese paintings, in kakemono form, which had been selected and gathered together from several local private collections by Katherine M. Ball. The collection covered a wide range of periods and was colorful for its variety of style and subject. It was most interesting.

The Beaux Arts Galerie showed a collection of paintings and drawings by Frieda Hauswirth Das, a former Californian who now resides in Calcutta, India. The drawings, many of which were nicely rendered in crayon, with a touch of color, were based upon both studies and tracings of details of the frescoes in the ancient caves at Ajanta. The paintings were mostly Indian landscapes, street scenes or figure studies—the latter including several portraits of Mahatma Gandhi.



GABRIEL MOULIN

A whimsical landscape by Haldane Douglas of Los Angeles, whose delightful water colors will be shown at the Beaux Art Galerie, San Francisco, during February.

at the Palace of the Legion of Honor.

Like Clark, Bufano has also worked in the Orient and had drawn from there much of his subject matter. But the works he showed here were literal rather than interpretative, and seemed to lack either imagination or creative impulse. The most valuable thing he had gathered from the Orient was a masterful technical use of glazing for terra cotta. But he frequently resorted to the use of color—such as bright green for the flesh tones—to obtain a sensational effect, though the figures beneath the glaze were of a purely realistic character. The use of such methods resulted in the production of many inconsistent works.

A bust called HEAD OF A WOMAN was simple and massive in its design, and had been given an interesting surface finish, in neutral tones. It was his most distinguished piece. A group called MOTHER AND CHILDREN was also well designed, while the BUST OF A YOUNG GIRL, though not out of the ordinary, was pleasingly simple in treatment.

The Palace also showed a variety of paintings in both mixed and one-man groups. Notable among these were paintings in oils by Childe Hassam, and paintings in tempera by Merton Clivette—probably the two extremes in impressionist painting. Clivette may not be an impressionist, in the strict sense of the word, in that he does not use broken color. But he has the impressionist's objective, none the less. And his stuff was pretty awful. Childe Hassam's paintings—perhaps partially because we have become used to more definite and drastic methods than are his—seemed very weak and fragile.

Beniamino Bufano, a cosmopolitan artist who is well known in San Francisco, but who has not exhibited here in some time, held an exhibition of his colored glazed terra cotta busts and figures



PETER A. JULEY & SON

MOTHER WITH SLEEPING CHILD—AUTUMN, a painting in oils by John E. Costigan, N. A., which will be seen at the Palace of the Legion of Honor, San Francisco, during February, with the exhibition of paintings from the Grand Central Galleries, New York, which is being sponsored by Templeton Crocker.

Rudolf von Laban and the Absolute Dance

By ELSA HEYMANN

WHEN I VISITED the studio of Rudolf von Laban, in search of an interview with him, I found myself waiting in a quiet, charming room, but one which seemed to express an unmistakable vibrant energy. On the walls hung some fine photographs of von Laban in dance movements, and some dancing groups. But my interest was held, principally, by a model theatre which resembled a Greek amphitheatre, by some modeled figures, in dance postures, and by certain strange instruments which suggested the study of higher mathematics. Hanging on the wall, in a gilt frame, there was an extraordinary design which puzzled me, as it appeared to be of American Indian origin. So I waited, expectantly, for von Laban.

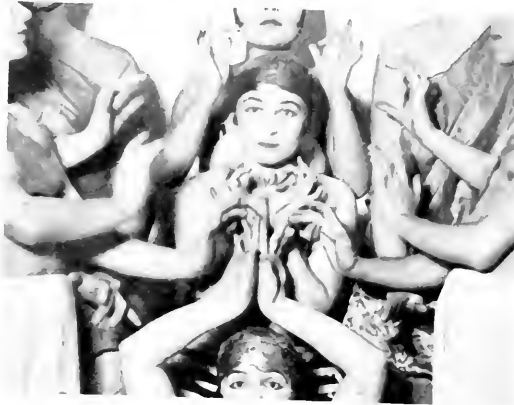
When the man finally entered the room, I saw a well-modeled face, kindly blue eyes, a strong mouth and chin, and a really beautiful brow. By his accent, when he spoke, I recognized him as being an Austrian. His correct bearing and charming manner reminded me of an army officer; nor was that impression entirely unwarranted, for I discovered later that he comes of a military stock. He broke the family tradition when he became a dancer.

Von Laban greeted me as one would greet an old acquaintance and, when he heard that California wanted to hear about him and his work, his eyes smiled and he answered: "California is the country of a new race! I long to go back there—to the beautiful, free air and those lofty, open hills . . ." He told me that, when he visited California in 1925, he felt that America had traditions that are much older than those of Europe.

Being a modest person, von Laban would not talk about himself, or what he was doing, so I questioned him about the model theatre. In doing so, I selected the open sesame. He led me over to the model and with great enthusiasm exclaimed: "That is the *tanz theater*—a theatre for the dance!"

The name is, perhaps, misleading, as one imagines that the joy of working in such a theatre would necessarily be limited to professional dancers. But von Laban believes that the dance belongs to the people. He knows that the impulse to dance lies in most of us, and needs only to be awakened.

Von Laban's method of *tanzwerk*, or dance composition for groups, has nothing



A symmetrical pattern of arms and hands.

to do with professional dancing, dance drama or the ballet. Its motive and aim is the chorographic expression of the amateur dance group. The performers are laymen and the execution of the dance is called *bewegungs chor*, or moving chorus. Such a chorus is actually in existence in Germany. Von Laban loves working with people of the laboring class. In his opinion they are elemental, strong and positive in their expression of movement.

The model theatre which we were looking at, and which, by the way, had been shown at the theatre arts exhibition at Mladgeburg, von Laban considers would be the ideal medium for the *bewegungs chor*. The stage, which is circular, is in the center of the auditorium, the seats for the audience surrounding it. Every seat has the advantage of being an approximately even distance of at least eighteen yards from the center of the

stage. What a great privilege it would be if each person in an audience could see a play or a dance executed thus, in three dimensions, instead of flattened into two dimensions, as in the ordinary theatre. Moreover, in our usual form of theatre, the spectators who sit in the first few rows are too close to the stage, while those who sit in the gallery are much too far away.

After having had the model theatre explained to me, I learned that the mathematical instruments which I had observed were called *ikosaeders*. In explaining them and their function, von Laban at once turned scientist, for he has constructed his theories of the dance upon mathematical, as well as upon esthetic foundations. As my artistic sense always leads me to revolt, somehow, against "two times two" methods of doing things, I had difficulty at first in following von Laban's explanation of the *ikosaeeder*. But I gathered that, in working out his theory of the ABSOLUTE DANCE, or the rhythmic dance without music, he found that he needed to make a thorough technical study of human body movements, which would be independent of all traditional dance methods. He finally resorted, for this purpose, to the use of the *ikosaeeder*.

The *ikosaeeder* is an open frame-work, so constructed that a person may stand inside it, leaving around him a space of twenty planes wherein to move. To every movement made there has been assigned a definite direction within these twenty planes, giving a complete analysis of the movement of the body within that space. By means of this centralization of movement

von Laban found the laws and limitations of all free and natural three-dimensional movements. The primary movements are up, down, left, right, forward and backward. All of the intervening movements are like intermediate tones, in music, and are based upon the main "space chords." It is interesting to observe that no movement made within the *ikosaeeder*, whether of arm, head, shoulder or leg, can exceed the allotted twenty planes. That it is important for a dancer to make a scientific study of movement here became very apparent.

Having had my curiosity satisfied, concerning the *ikosaeeder*, I turned to the framed design which I had thought might be of American Indian origin, and questioned von Laban. "That is the ABC



An "absolute" group interpretation of a brawl.

(Continued on page 15)

"The Flowers That Bloom in the Spring"

By ARTHUR MILLER

WITH THE MONTH of February, Southern California, and particularly Pasadena, enters the annual intensive period for the exhibition and sale of all varieties of art products. Pasadena's season—the heart of which is the Spring—is always closely watched by Eastern purveyors. During the last three years it has become something of a phenomenon. Knoedler is said to be casting wistful glances toward the Crown City, and the masterful Sir Joseph has been credited with the belief that he could do business if he had a gallery on Los Robles Avenue.

At Grace Nicholson's in February, the many galleries will be fully occupied. Yamanaka, the firm of Oriental art dealers, which has stores in Boston, New York London, Osaka, Peking, Kyoto and Shanghai, will bring there a group of fine old jades. From Chicago, S. H. Mori will bring his important collection of Chinese paintings and Japanese prints. Mori is one of the first Oriental art experts in the country, and a museum consultant. The J. R. Herter Company's old and modern tapestries may be seen there until February 9.

In addition to these outside raiders, three painters will conduct solo attacks against the plutocratic entrenchments of the Touraument City. J. H. Gardner Soper will uncover his first large showing of the portraits he has done here, together with others borrowed from New York and eastern cities for the occasion; Aaron Kilpatrick will hang up the first fruits of his winter's labors among the landscapes of Morro Bay and other California beauty spots, and Leon Bonnet, once a dweller among the hard rocks of the Maine Coast, and now the fortunate owner of an arcadian retreat in one of those magical valleys just north of San Diego, will exhibit marine paintings, both eastern and western. This sunburst of art temptations is to be followed in March, at the same galleries, with the superb Persian and Chinese art collections of Parish Watson of New York, who usually comes himself and brings with him a collection that can only be described as a portable museum. At the same time, the Grand Central Galleries exhibition, which is now in San Francisco, will be shown here, with the energetic and persuasive Mr. Barry at the wheel. In view of these potential exhibitions, it seems only reasonable to prophesy that Pasadena will emerge poorer in the perquisite but well garnished with white hyacinths. Turning to Los Angeles, which city, to

the superficial observer, would seem to be populated entirely with automobile salesmen and superannuated film directors—we find still another imposing array of art exhibitions, none of which are shown entirely for the sake of the exhibitor's health, indicating that there is money here, also, for the purchase of works of art.

At the Biltmore Salon, the large exhibi-

leries, while the Los Angeles Museum will house the great travelling exhibition of Danish painting, sculpture, and works in ceramics and metal throughout February.

ROCKWELL KENT wrote down that all juries are honest—and ineffectual. I had the doubtful honor of serving on the jury of selection and award for Pasadena's Second Annual Exhibition of Paintings by Artists of California, and had that shock—which perhaps scarcely moves the hardened juryman at all—of seeing the pictures with new eyes when they finally found their places upon the walls. For instance, Clarence Hinkle's COAST LINE looked like ten cents when placed before the jury, and like a million dollars in the exhibition.

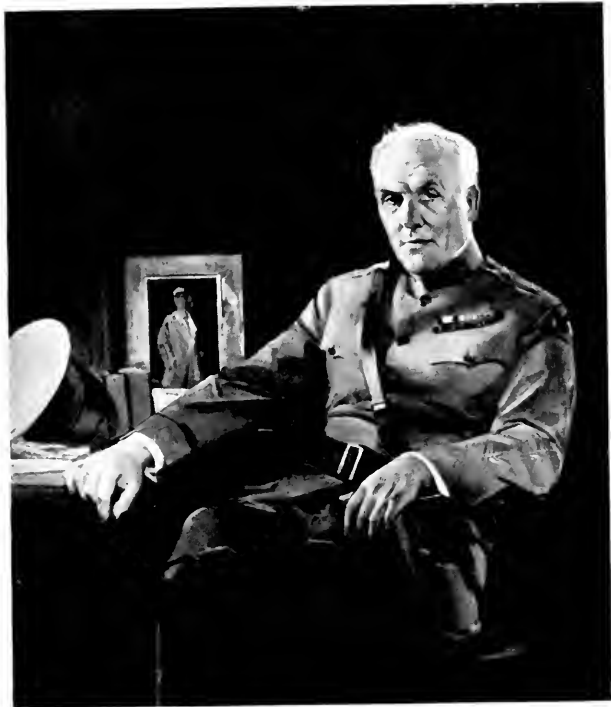
The more I see of group exhibitions, the more I am convinced that only two kinds achieve much distinction, those selected entirely by one intelligent individual, and those in which a small nucleus of artists of strong but divergent tastes individually invite other artists to send in their best works, to be hung without benefit of jury.

But, returning to Pasadena, the exhibition made a pleasant impression on the walls. Not too many works were hung, and the more boisterous were banished to the asylum of the upper floor, as a sort of assurance to the gentle coupon-clippers of Orange Grove Avenue that nothing serious was really happening to dear old Art—that trees were still friendly feathery things; sunshine was still the goal of painting, and noses had not entirely disappeared from the human face.

We of the jury—Colin Campbell Cooper, N.A., of Santa Barbara, F. Tolles Chamberlain of Los Angeles, and my impenitent self—gave all the prizes to "conservative" works. They had no new thoughts in them, but they were riper than most of the more individual works upstairs.

The Harold A. Streater Memorial Prize of \$500, offered for the best portrait or figure piece, was given to YVONNE, a portrait study of a young girl, by Ferdinand Kaufmann of Los Angeles. EVENING IN FLORENCE by M. Askinazy, a charming, well-composed picture of old houses, took the Mrs. Henry A. Everett Prize of \$300 for the best work, other than the first prize, in any style. A prize of \$150 donated by Homer E. Sargent, who, like Mrs. Everett is a trustee of the Pasadena Art Institute, fell to Elliott Torrey for his excellent and individual triple port-

(Continued on page 14)



W. J. VAN ROSSEM

Portrait of Gen. Charles Justin Bailey by J. H. Gardner Soper, who will hold an exhibition of his paintings at the Grace Nicholson Galleries, Pasadena, during February.

hibition of paintings sent from the American Art Dealers Association last month will be followed in mid-February by a return of Robert C. Vose of Boston, whose personality and pictures made for him here, a year ago, both friends and customers. The Stendahl Galleries will be filled to overflowing with the first really large exhibition of paintings by William Ritschel, N.A., to be shown here—forty canvases, some of them very large, starting with his early Dutch coast scenes, gathering force with his Carmel coast marines and culminating in a second youth of color, drawing and enthusiasm attained by his disappearances into the primitive, Gauguin isles of Tahiti.

Allan Clark, of New York, who recently attracted considerable attention in San Francisco by his exhibition there of sculpture in various mediums, will be the month's feature at the Newhouse Gal-



A study for the center group of a pediment, executed in colored terra cotta, for the Philadelphia Museum of Fine Arts, by John Gregory.

The Living American Sculptor—IV

By ROSE V. S. BERRY

OVER A LONG PERIOD, prior to and including the last century, our western civilization turned to ancient Greek culture for its models for many forms of artistic expression. But it has been only a few years, comparatively speaking, since we came to realize to what extent the Greeks used color in their architecture and in their sculpture.

With this idea in mind, several contemporary American sculptors have been, and are, experimenting with the use of color on their works. Herbert Adams, who has twice been the president of the National Sculpture Society, was among the first of the Americans to exhibit, in Paris, a piece of colored sculpture.

Adams, though a conservative craftsman, was an ideal person to make the venture in reviving such experiments. His *PRIMAVERA*, a bust of a quaintly beautiful girl, was rendered in marble of a warm, creamy tone. The natural color of the marble thus served as a flesh tone for the face, neck and shoulders of the young woman. A soft brownish tone was delicately used for the hair, over which was a Florentine net of heavy mesh, held in place by a vari-colored head-band. Blue eyes repeated and heightened the effect

of the lapis lazuli shades of the gown, which barely covered the curve of the shoulders.

The beauty of the coloring in Adams' sculpture is difficult to analyze. Sinking into the medium, as it does, the color makes a dull, non-reflecting surface which almost has the effect of having been applied to wax, rather than to stone. Adams has also done some figures in colored terra cotta and in bisque.

While colored sculpture may be made interesting, in itself, the use of it as an architectural feature may become more significant. Some of the New York skyscrapers, with their gold bronze and polychrome architectural sculpture, have revolutionized city architecture and created something native American. But it has remained for Philadelphia's new fifteen-million-dollar museum to take a step definitely backward toward the Greek traditions.

The museum, a classical building in soft-colored gray stone, stands at the end of a long vista, where The Mall enters Fairmont Park. The roof is in bright blue tiles and the moldings, especially those of the pediments, are picked out in brilliant colors. Filling the large triangular

entablatures are huge pediments done in colored terra cotta by John Gregory and Carl P. Jennewein. Gregory's group represents the eastern races, while Jennewein's represents those of the West.

The actual coloring of the pediments was done by Leon V. Solon, an authority on such use of color, who went to Greece for the museum in the interests of the project. Solon contends that the Greeks used color in their architecture and in their sculpture for purely decorative purposes, and not because of any symbolic significance.

The three figures reproduced here are the central ones from the Gregory pediment. The Babylonian figure is robed in white. The garment is trimmed with conventionalized borders in blue, yellow, red and green. The long sleeves are of green and gold. The head-dress is green, white and gold. The central figure, representing India, wears a skirt of black. Her girdle, armlets and head-dress are of gold, white, red, green and blue. The Egyptian figure, like that of Babylon, is in white, trimmed with the same primary colors, the under garment being green. Back of the group are conventionalized leaf forms and lotus buds. The same general coloring extends throughout the rest of the pediment, and is highly effective in contrast with the neutral coolness of the stone used for the building. Jennewein's pediment, in the same medium, is equally effective.

Chester Beach, a San Franciscan who now resides in New York, has also made some pleasing experiments with colored terra cotta. Beach has been most successful with portraits of children, rendered in that medium, and his works have been received with exceptional favor by the critics. Beniamino Bufano, also formerly of San Francisco, has likewise done some effective work in glazed terra cottas. A collection of his figures was recently on exhibition at the Palace of the Legion of Honor, San Francisco.

Bessie Potter Vonnoh has made a limited number of figurines in colored terra cotta. A full series of these is owned by the Brooklyn Museum which, besides the Newark Museum, is one of the foremost museums in the United States to recognize and purchase worthy contemporary works. There is nothing with which to compare Mrs. Vonnoh's figurines except the Greek Tanagras, they are so lovely in their tone and color. Terra cotta lends itself to pale coloring. The rough surface of the sandy clay has a quality not found in other mediums.

Malvina Hoffman has obtained very stunning effects, in some cases, by combining gold and bronze, as has also Allan Clark. Carl P. Jennewein has sometimes combined color with metal. His *GREEK DANCER*, a nude female figure in silver bronze, carries a drape of bright Chinese red. A copy of this figure was presented to the Fine Arts Gallery of San Diego last year by Mrs. H. A. Everett, of Pasadena. A photograph of it was reproduced in THE ARGUS at the time.

Sargeant Kendall, formerly associated with the fine arts department of Yale

(Continued on page 14)

From Hither and Yon

NEWS, NOTES AND COMMENTS CONCERNING VARIOUS THINGS

FEAST FOLLOWS FAMINE. After months of being denied the pleasure of seeing performances by distinguished dancers, California has been visited during January by both la Argentina and Michio Ito.

La Argentina, the Spanish dancer, danced her way through the state early in January, drawing everywhere clamorous and enthusiastic audiences, and leaving nothing but praise in her wake. She dances with both glowing abandon and seductive reserve, while her dance technique, castanet work and rhythm are faultless.

Michio Ito, the Japanese dancer, assisted by his capable company, also conquered the coast later in the month. Ito is versatile and finished, both in his own dancing and in the choreography which he creates for his girls. Besides Dorothy Wagner, who has hitherto been identified with the Ito dancers, Georgia Graham, and several other girls did outstanding solo work. Georgia Graham, who has danced with Ruth St. Denis for several years, and who is now touring with Ito for the first time, has created her own dances, which are of exceptional beauty.

Ruth St. Denis, who has been visiting on the coast, gave a single performance at the Figueroa Playhouse, Los Angeles, January 20, and has never given a more lovely performance than she did on that occasion.

Doris Niles, another well known dancer, who is now touring southern California, will appear at the Dreamland Auditorium, San Francisco, February 8.

THE SIXTH CONCERT of the Mills College Concert Series will be that of Imre Weiss-haus, the Hungarian composer-pianist, February 13. The seventh and concluding concert of the series will be the recital of Florence Macbeth, prima donna soprano of the Chicago Opera Company, March 6.

THE ANNUAL EXHIBITION of the International Print Makers, which is held under the auspices of the Print Makers Society of California, will be held at the Los Angeles Museum during the entire month of March. The exhibition will comprise prints made since January 1, 1927. The last day upon which they will be received for entry will be February 7.

THE COMPETITION which the Berkeley service clubs held for a design for the proposed Benjamin Ide Wheeler medal was won by Michael Gabriel Chepourkoff, a senior student at the University of California, Berkeley. Chepourkoff came to this country from Russia in 1923 to finish his education.

The design is octagonal in shape and, on one side, bears a bas-relief portrait of the late president emeritus Wheeler of the University of California.

YAGODKA, the young Polish composer-pianist, has had a varied and interesting career. Born in Warsaw, Yagodka's family moved to India when he was a year old, where he began to study music, at the age of four, with his father, who was a pupil of Liszt. At the age of eight, he was sent to Vienna to study with Joseffy, and later to Paris with Pugno. At fifteen he went to London where he spent four years studying composition with Elgar.

Yagodka came to this country in 1919, making his American debut at that time in New York. He has performed in many American cities and has written in almost every musical form. His recital at the Fairmont Hotel, San Francisco, scheduled for January 31, will be reviewed in the next issue.

IN STRATFORD-UPON-AVON is a stone bust of Shakespeare which is said to have been carved by Garrett Jansen not long after the poet-playwright's death. In 1814 George Bullock made a cast of Jansen's carving, from which he is said to have made two replicas in bronze. One of these is in the house of Shakespeare's birth, at Stratford, and the other was presented to the city of San Francisco by Stratford's former Mayor, Archibald Flower, and placed in the City Library. Another copy of the bust has now been given to the city by James D. Phelan, and has been installed in a niche in the wall of the Garden of Shakespeare's Flowers at Golden Gate Park.

A **SPLENDID CATALOGUE** of the Mr. and Mrs. William Preston Harrison Collection of Modern French Art at the Los Angeles Museum has been privately printed by the donors of the collection.

The catalogue, which includes 53 half-tone reproductions, is prefaced with two interesting articles, one by Andre Lhote, and the other by Jan Gordon. Lhote has written, in French, an appreciation of Harrison as a collector, and Gordon has outlined the growth of modern art in a most intelligent and broad-minded manner.

THE GRATTAN ENGLISH COMPANY, a San Francisco firm which has recently entered the field of decoration and design, has been selected by the Southern Pacific Company to transform twenty-five of its dining-cars into models of modernistic decoration.

It is understood that a large number of the Southern Pacific Company's day coaches are shortly to be modernized in similar fashion.

THE BERKELEY ART MUSEUM, 2270 Shattuck Avenue, will hold a no-jury exhibition March 1 to 31, for resident artists of Berkeley. Works eligible will include suitably framed paintings in any medium, and sculpture. No paintings exceeding 40 by 50 inches will be accepted, and no more than two works by any one artist may be entered.

Entry blanks, one for each work, must be filled out and sent to the museum not later than February 24. All works must be delivered prepaid at the museum by February 27.



FORD E. SAMUEL

A chamber, in the current French mode, in the home of Miss Virginia Hutt, Alameda, California. The furniture is finished in black lacquer. A henna-rose bed covering, embellished with black and gold, forms a striking but harmonious contrast to the midnight blue of the carpet. The coloring in the decorated screen incorporates these colors and green. The furnishings were designed by and specially executed for Lucien Labaudt, San Francisco.

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD



A drawing by Robert B. Howard. Made from carvings of dancing girls which adorn the Dilwarra temples at Mt. Abu, India. This is the fourth of a series of excerpts from letters written by Howard while circling the world.

Mt. Abu, India, 12 May, 1928.

SAFELY ASHORE AT KARACHI, I took the mail train for Lahore and had a good taste of Indian heat and dust next day while crossing the Lind Desert. Lahore was swell, especially the Museum—the wonder house of KIM—which was chock full of Greco-Indian sculpture. Zumzuma is still there, in the gardens, with Hindu aids, in great bright turbans, scrambling over its huge bronze muzzle. And there are many red sandstone mosques—rather ugly ones, after what I'd seen in Egypt, Iraq and Persia.

I was feeling fed up on Mohammedan stuff till I reached Delhi and Agra, where the great Mogul's marble palaces stirred my inmost cockles. They are very fine, and the British have done wonders in restoring the gardens which surround them. It is pure delight to wander under mango trees, with vista across brilliant gardens and wide lawns to these sparkling white marble edifices, richly inlaid with semi-precious stones.

And then, to cap the whole Mohammedan experience, was the Taj Mahal, supreme in beauty, and exquisitely set in peerless gardens and groves of ancient cypresses. I spent many long, blissful hours there and finally left it with real regret. After Taj Mahal, another edifice of Islam would be sacrilege.

I came over here to see the temples of Dilwarra, my first Jain adventure.

Lord! what a mass of carving, and what delectable swaying figures, fresh, lively and quaint. This is the India I came to see.

The temples are about a mile's walk through the dry, open jungle, where monkeys scuttle out of one's way and curious, ill-tempered birds flap and stamp about among the trees. The temples are nestled picturesquely in a grove of mangoes and have a quietness which makes one dreamy—or maybe it's the perfume of incense, burning in the shrines. I lingered all afternoon with the richness of the place, and took a long walk through the wilderness to a point where Mt. Abu drops off to the plain, nearly three thousand feet below. I was just in time to see the sun go down in unholy grandeur.

Marnad Ju, 18 May.

LAST WEEK I went by train to Pachora and by dinky to Pahr—a lone spot in the Deccan—and from there set out by bicycle along a dusty road, with five days's food rattling in a sack, over the rear wheel. Ajanta was my goal. From eleven till nearly three I rode under the perpendicular rays of the tropical sun, and I think I now know what Indian heat can be. It is not sweltering heat, but keen and savage, cutting through every protection one can wear—except the trusty cork helmet, one of which I've sported ever since Baghdad.

Half way through my second gallon of well-chlorinated drinking water, I reached Ajanta. At the caves I found the curator of ancient monuments for His Exalted Highness the Nizam of Hyderabad. The curator was busy making a copy of one of the superb frescoes. He welcomed me and put me up under a roof in the vicinity, and opened the doors of all the famous caves, in which I spent two glorious days wallowing in Buddhist art.

They are really marvellous, those caves—huge excavations in solid, hard rock, perfectly preserved and rich beyond belief in juicy sculpture. Though the frescoes are now but a fraction of what they once were, there are enough left to give an idea of their ancient glory, and to fill one's soul with delight. In the first and second caves, particularly, the scenes are delicious in conception and masterful in workmanship: love scenes, battle scenes, palaces, elephants, birds, flowers, animals—and lovely women everywhere, dancing, loving and dreaming. And what has been achieved there with five simple colors—red, blue, yellow, green and black—is amazing.

And there is also that perfect harmony between painting and sculpture that I came to India to see. Ajanta is the most appealing place I've visited—cordial, friendly and human. I feel Egypt looming silent and powerful—knowing there are greater things—but I prefer Ajanta, for there is life and humanity, even in

the divine images which, to me, are more sublime than the gods of Egypt.

One afternoon I started to ride over the hills toward Ellora, sixty miles away, reaching a village *en route* at nightfall. I fell in there with the district collector, a jolly Parsi, who put me up for the night in his office and fed me on the fat of the land. Such food! succulent fowl garnished with choice Indian spices, fresh bread made of strange mealy flour—and such curried rice! We slept in the court, under the stars, and he told me tales of the panthers and cobras that infest the hills—and I told him of the subways and Great White Way of New York. I was loath to leave next morning; but after breakfasting with my host and the chief of police, I set forth again.

I picked up a ride on a motor that whisked me all the way to Aurangabad, then bicycled the fifteen remaining miles to Ellora, again in the mid-day heat—with a long up-hill thrown in. I was beginning to drink my fourth gallon of water when I arrived at the travelers' bungalow, near the Ellora caves.

The keeper of the bungalow was very nasty. He told me there was no room and bade me ride back seven miles, to the railway station, for a bed. I was so mad that I could not answer him, and went down to the caves to cool off.

A party of upper-class Indians (Parsis) occupied one of the rooms of the bunga-

(Continued on page 14)

TO LEASE—Furnished or Unfurnished

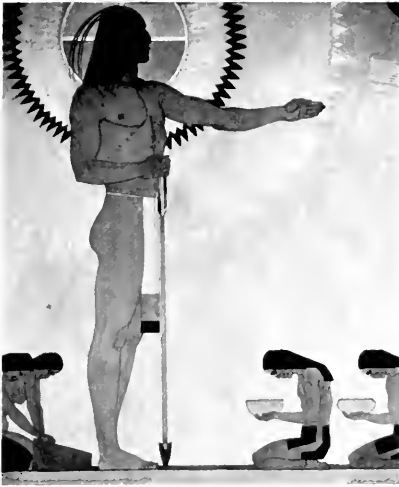
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The Sun-God and the Earth-Goddess. Details from the central one of three painted wall-hangings which have been designed and executed by Maynard Dixon, of San Francisco, for the dining-room of the Biltmore Hotel, at Phoenix, Arizona, which is now being completed. The central hanging, which is eight and one-half feet high and twenty-five feet long, represents the "Legend of Sun and Earth."

Oakland "Debunks" Clivette

By FLORENCE WIEBEN LEHRE

THE FARCICAL NATURE of the Clivette exhibition in the Oakland Art Gallery made it easily the art event of the East Bay last month. People came and said "Oh!" and "Ah!" If they stayed long enough, they added, "Ugh!"

With the deliberate intention of contrasting good and bad "modernism," W. H. Clapp, director of the gallery, showed the Clivettes concurrently with collections of the deservedly eminent American, Lyonel Feininger, and seven celebrated Europeans—Hofer, Nolde, Pechstein, Heckel, Kokoschka, Abbo and Schmidt-Rottluff. Every one of these possesses the artistic intelligence and feeling that Clivette lacks.

The comparative showing of these works served as a splendid lesson to those who, at first glance, are prone to pronounce Clivette a "remarkably able painter," and who at the same time throw up their hands in horror at the "wilder," more extreme works of greater worth. As an advertiser, and one whose quickness of hand deceives the eye, Clivette deserves our boundless admiration. He is a living proof that the idea which many artists perceive at some time during their careers is true—the idea is that the knowledge and appreciation of art pretended by many of our critics and exhibition visitors is best described as being "bunk." That such a superficial and pretentious lot of painted nonsense could have fooled so many supposedly cultured persons into purchasing Clivettes "for all time"—even the powers-that-be of the Luxembourg in Paris—is one of the wonders of modern art criticism.

Mr. Clapp adds a potent comment: "The Oakland Art Gallery is not purchasing any Clivettes for its permanent collection. And if the gallery's showing of Clivette along with true 'modernism' has not taught discrimination to a goodly proportion of those who were exposed to them, then there is little hope for good influence through educational exhibitions in galleries."

The works by Feininger and by the seven European "modernists" were collected for Oakland by Mme. Galka E. Scheyer, and came through the courtesy of the Fides Gallery in Dresden, the Ferdinand Moller Gallery in Berlin and, in some instances, were procured from the artists themselves.

During December the Casa de Mañana, at Berkeley, housed the most important exhibition of its brief history. This consisted of oils, water colors and monotypes by Selden Connor Gile, Bernard Von Eichman and William H. Clapp. All three artists are well known figures in local exhibition circles, and each is a sincere, earnest searcher for what he considers aesthetic truth. Each paints for his own pleasure, and not for the pleasure of the uninitiated public. For this reason, and because of its serious character, it is likely that the display proved less popular to Casa visitors than those that preceded it, or the one of Frank L. Potter of Fresno that is now there.

The Berkeley Art Museum extended its opening exhibition of the development of art during the last hundred years through January 31, due to the great response it received. In connection with

this collection, Mme. Galka E. Scheyer, who assembled the reproductions of famous originals in Europe, delivered two lectures for the museum—one, "The Art of Yesterday, Today, and Tomorrow," on January 17; the other, "The -isms: Futurism, Expressionism, Cubism, Are They Art?" on January 24. Both lectures were given in the exhibition galleries.

Overlapping the hundred years exhibition at the Berkeley Museum, the splendid collection of Rinaldo Cuneo canvases and oils on paper were shown, beginning January 15, and will run through February 15. The Museum is also exhibiting a collection of incunabula—illuminated typography from Arabia, Italy, Germany and France—dating from the fifth to the sixteenth centuries.

The Berkeley League of Fine Arts' sixth annual show is being accommodated in two galleries—at the original League headquarters, 2419 Haste street, and in the comparatively new exhibition gallery of the Hotel Durant. The exhibitors are H. Oliver Albright, Laura Adams Armer, Matthew Barnes, William Ferguson Cavanaugh, Conway Davies, Ida Faye, John Emmett Gerrity, Edward Hagedorn, Mrs. E. C. Hills, John Langley Howard, Robert Boardman Howard, Fernande Hermann, Gene Kloss, Blanche Lazzell, Lucien Labaudt, Spencer Macky, Constance Macky, Ross Moffet, Otis Oldfield, Laurence Ongman, Lee Randolph, Dr. Charles J. Reeve, Gertrude Sands, Marian Simpson, Mildred Smith, Florence Alston Swift, Lucretia Van Horn, Hamilton Wolf, Mary Young-Hunter, Mary S. Washburn and William Manatt.

Mills College art gallery, in addition to Oriental portraits, is showing mural cartoons by Maynard Dixon.

On the recommendation of William H. Clapp, president of the Western Association of Art Museum Directors, the following exhibitions have been accepted for tours throughout the west: oils and water colors by Selden Connor Gile; water colors by Bernard Von Eichman; canvases and oils on paper by Rinaldo Cuneo, and the 1929 spring output of free, creative work by pupils of the Anna Head School, Berkeley. Any galleries interested in these exhibitions will please communicate with the secretary, Thelma Von Seeth, at the Los Angeles Museum.

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"When the Pedals Begin to Fall"

COMMENTS ON SAN FRANCISCO MUSIC BY RAYMOND EDWARDS

ONE OF THE MOST SIGNIFICANT programs yet sponsored by Pro Musica was given January 7 at the Fairmont Hotel, San Francisco, with Ottorino Respighi, composer-pianist, as the guest of honor, and with Signora Respighi, soprano, and Mischel Piatro, violinist, assisting artists.

Respighi's sonata for violin and piano, a composition of distinction and power, was a number of outstanding interest. Together with a group of his songs, which were sung by Signora Respighi, it proved to be a valuable contribution to contemporary music.

Followed this program, on January 11 and 12, at the Curran Theatre and at Dreamland Auditorium, respectively, the sixth pair of San Francisco Symphony concerts, with Respighi as the guest artist and conductor, in a program of his own works.

The program, which opened with TOCCATA FOR PIANO AND ORCHESTRA, had not progressed far, at the first of the two concerts, when, one by one, the pedals fell off of the piano which, according to the large billboard effect on its side, frankly admitted being a Baldwin. Some volunteer mechanics replaced them, but they fell off again. Expert professional Baldwin pedal-doctors then arrived with an expediency that suggested extensive experience, and someone in the audience remarked audibly, if facetiously, "Just another Baldwin!" The pedals having been replaced for the second time, with reasonable security, Respighi was able to proceed.

The TOCCATA proved to be a splendidly rugged composition, inlaid with warm melodic patterns and rich in its harmonic progressions. The group of ANTIQUE DANCES FOR THE LUTE, full of piquant serenity and scintillating charm, was cleverly adapted to orchestration, losing thereby none of its lute-like quality.

TRITICO BOTTICELLIANO and the PINES OF ROME series comprised the second half of the program. By now the pedals had already stuck to the piano for quite some time and, though the emergency squad was doubtless still within call, the PINES group was played without a pause. A footnote on the program stated: "Mr. Respighi uses the Baldwin piano."

The seventh pair of Symphonies followed on January 25-26, with an interesting and varied program: Brahms' majestic and exalted SYMPHONY No. 3; a group of American Indian dances by a young San Francisco composer, Frederick Jacobi—compositions in which the atmospheric impressions created held elemental tonalities that made themselves keenly felt. The suite from Stravinsky's FIRE BIRD made a stirring and colorful finish to the program, which was splendidly conducted by Alfred Hertz.

As the third event of her season of Fortnightlys, Ida Gregory Scott presented Henry Eichheim, violinist-composer, in a lecture on the music of Java and Bali,

at the Hotel St. Francis, San Francisco, January 7. Eichheim had a compelling enthusiasm for his subject, and his photographic studies were an interesting feature of a highly educational entertainment.

This was suitably followed, in the same hall, January 21, by the fourth Fortnightly—Ratan Devi in a lecture recital of songs of India. Mme. Devi is exquisitely musical and a thoroughly sincere artist. In her singing are moments of true beauty of voice, while the playing of her own accompaniments on a beautiful tamboura gave the performance a well-balanced simplicity.

The amber-toned chasteness of background and lighting which characterized the staging of Mme. Devi's program, as well as her comfortably worn native costumes, contributed a restfulness and an enrichment to the presentation which many other performers might well emulate to their advantage. Mme. Devi has been giving a series of similar programs throughout California.

The Abas String Quartet gave its third San Francisco chamber music concert at the Scottish Rite Auditorium, January 21. The ensemble of this group had notably improved, as was particularly felt in Mozart's C MAJOR QUARTET. Two of Ernest Bloch's IN THE MOUNTAINS "impressions" were given, and were pleasing chiefly for their atmospheric quality. Of the two, RUSTIC DANCE was, perhaps, the less thin. Bedrich Smetana's romantic E minor quartet, FROM MY LIFE, completed the program.

At the third of her Matinées Musicales, at the Fairmont Hotel, January 14, Alice Seekels presented Anna Case, soprano. Miss Case's voice, though true, seemed worn, harsh and artificially flexible. Perhaps the least strained of her numbers was Rimsky-Korsakov's CHANSON INDOUE, which she gave as an encore, and which she sang charmingly. But, as a whole, her singing did not carry conviction. Carroll Hollister, at the piano, gave able and intelligent support.

Povla Frijsch treated San Francisco to as fine a concert on January 25, in the Scottish Rite Hall, as it has ever heard. The storm of enthusiasm which greeted each of the Danish soprano's well-chosen songs was a guarantee of our musical evolution.

In a program ranging from the limpid charm of Schubert's WOHN, to the maddening intoxication of Debussy's LE BALCON, Mme. Frijsch gave full, complete and glowing interpretations. Her voice had moments of such ravishing beauty that an occasional stridency of tone seemed not only unimportant but actually fascinating. Her compelling confidence in her own unquestionable authority leads a sense of finality to her lieder singing that makes her an incomparable performer. Celius Dougherty, at the piano, rendered musical and vital accompaniments.



SOICHI SUNAMI

Michio Ito, a Japanese dancer who came to America in 1916, by way of London, and who has since become internationally famous. Ito and his company are now making a tour of California.

At the Theatres

By JUNIUS CRAVENS

THE SILVER CORD is called a comedy, but it might well have been called an umbilic tragi-comedy,—or even a tragedy, since the story deals with living deaths.

Sidney Howard, in writing THE SILVER CORD, has written a really big play, and one which is doubtless destined for periodic revivals for many years to come. But we trust that, in such an event, the important role of Mrs. Phelps will hereafter be cast with some consideration for the play, even though with less thought for the box office receipts.

The Mrs. Phelps that Howard has created in the written word is a soft, dependent, middle-aged gentlewoman characteristic of the residential suburbs of any large city. We have all seen her and we well know how she looks and acts. She has long gray hair, neatly coiled, wears made-over dresses around the house and never misses the mid-week prayer meeting. She is a type which it is difficult to put upon the stage, though Laura Hope Crews was superb in the role, when she created it for the Theatre Guild, New York, in 1926.

Nance O'Neil is a splendid actress, when cast in roles to which she is suited. But when she appeared in THE SILVER CORD, at the Geary Theatre, San Francisco, beginning New Year's Eve, she proved to be as miscast in the role of Mrs. Phelps as she would be in that of Shakespeare's Juliet, or as Peter Pan. Need we say more? Only that Miss O'Neil's appearance in the part, on the legitimate stage, was comparable to seeing Nita Naldi, or even Clara Bow, in a screen version of it.

The rest of the cast had been selected with more consideration for the play, and was of a higher standard than has hitherto been sent to San Francisco in a Behymer, Gest and Reed production.

Jane Altman played the role of Hester so admirably that, on the opening night, at the end of the first scene of the second act, the audience burst into a storm of applause such as is seldom accorded an actor. Miss Altman was not permitted to take a curtain call, and the applause continued throughout the entire intermission, preventing the orchestra's playing an *entre act*, though it made several attempts to do so. As a result of this unfairness to Miss Altman, she was greeted by tremendous applause when she made her re-appearance, toward the end of the last act.

Kay Johnson, as Christina, received a parallel ovation during the last act, following the tremendous scene between Christina and Mrs. Phelps. Both Miss Altman and Miss Johnson were admirably suited to their parts and, as important members of a good cast, gave outstanding performances.

The play was produced under the supervision of John Cromwell, who directed the original production for the Guild, at New York. One was therefore mystified by the employment, for the Behymer, (Continued on Page 15)

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In Lands of Hearts' Desire

(Continued from page 10)

low, but three other rooms were empty. One of this party approached me, saying he had seen me turned away, and wanted to know who I was. Hearing that I was a wandering American he all but embraced me. His father had introduced American-made sewing machines into India and he had assumed the business after his father's death, and was now very wealthy. He had two of his motor cars and twelve of his children with him. Through him I procured a room. It seems that the Nizam's minister was expected in a few days and the bungalow-keeper was turning everyone away, so that there would be enough room for the wives of the court harem.

Well, the caves revived me, though they are not so fine as those of Ajanta. They have outdone themselves in excavating here. Not being satisfied with mere caves, of which there are thirty-six, they have cut whole monolith temples from the cliff. The amount of excavating and the incredible number of sculptures make one reel, and some of it is very fine; almost great. I came away intoxicated with carving. Give me Ajanta—Ellora is too much.

"Flowers That Bloom—"

(Continued from Page 7)

rait of three little girls in mauve and white. Honorable mentions were accorded to Paul Lauritz for his MOUNTAIN FASTNESS, one of the best works he has ever shown; to Mabel Alvarez for THE SISTERS, and yet again to Mabel Alvarez for ZINNIA'S AND STILL LIFE—two thoughtfully painted works.

Still another crop of prize awards, those for the recent "Painters of the West" exhibition at the Biltmore Salon,

must be noted. These took the form of medals, and the members of the group do their own jury service. Dewitt Parshall, N.A., was awarded the gold medal for his painting, BRIDGE AT SOSPEL; Hanson Puthuff took the silver medal with BREATH OF SPRING, and to Maurice Braun went the bronze medal for CLOUDS. Honorable mentions were accorded Donglass Parshall, A.N.A., for FESTIVAL AT TAOS; Clyde Forsythe for INTO THE UNKNOWN, and George Brandriff for SUNDAY REFLECTIONS.

Marius de Brabant, local capitalist and art patron, has offered a prize of \$1000 for the best painting in the next annual "Painters of the West" exhibition.

But the exhibition that gave me the most personal pleasure of any last month, was the modest showing of Maynard Dixon's drawing in pen or chalk, held in the tiny gallery of Jake Zeitlin's Book Shop on West Sixth Street, the engaging interior of which was designed by Lloyd Wright. This work reveals the heart of Dixon's gift. He is a very fine and sensitive draughtsman, and I like him best when he sails right in with a flowing pen line. Some of the drawings were sold, one going into the Merle Armitage collection, which, by the way, has had some notable additions of etchings, drawings and lithographs during the past month.

The American Sculptor

(Continued from page 8)

University, has done some sculpture in wood on which he has used color. His most ambitious work in this medium is called QUEST; an almost life-size figure of a Breton fisher maid. Though the figure is as completely colored as though it were enamelled, the coloring is not extravagant, as it is confined to neutral tones.


This is the fourth of a series of articles preliminary to the exposition of works by contemporary American sculptors to be held at the California Palace of the Legion of Honor, San Francisco, for six months, beginning in April, under the auspices of the National Sculpture Society.

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THE PALACE OF THE LEGION OF HONOR, San Francisco, has been presented with a collection of seventy-nine Arthur Putnam bronzes, by Mrs. Alma de Bretteville Spreckels, in addition to the ten Putnam bronzes received from her last year.

Endowments have also recently been made to the Palace by Mr. and Mrs. Henry K. S. Williams of New York which are said to total more than two million dollars in value.

The gift includes a million-dollar collection comprising four rare tapestries, fifty-three paintings by old masters and several pieces of valuable antique furniture. The collection, which is now in the Paris home of Mr. and Mrs. Williams, will not come to San Francisco until after the death of both donors.

The Williamses have also created a trust fund, valued at another million dollars, from which the income, and eventually the principal, will, after their demise, come to the Palace to be expended for additional antique European paintings and works of art.

The collection is to be preserved in one room, and is to be known as the Mildred Anna Williams Collection.

At the Theatres

(Continued from Page 13)

Gest and Reed production, of the worst stage setting that has graced our boards for some time. It was apparently intended to be what is called a "character" setting, but it had as little relation to the intention of the written play as had Miss O'Neil. Any third-rate stock company would have set the production as well, if not better.

LA MARCHE INDIENNE, a light comedy by Franc-Nohain, which was produced at La Gaité Française, San Francisco, beginning January 11, proved to be pleasantly sophisticated and highly entertaining. The story, which was based upon the legend of the Wandering Jew, was purely imaginary and depended upon the cleverness of its dialogue, rather than upon its exceedingly fragile plot.

André Ferrier, who directed the production, was at his best in the role of Isaac, the Wandering Jew. He maintained a high tempo of comedy throughout his performance, the remainder of the very good cast "feeding" him competently at all times.

The settings and costumes, which were designed by Lucien Labaudt, were, on the whole, rather disappointing, except for the opening scene, which was most effective.

Succeeding the above production, La Gaité Française presented LE VOYAGE DE M. PERRICHON.

THE BEGGAR'S OPERA is one of the most delightfully quaint of the eighteenth century English comedies, with music. With its sequel, POLLY, it was written

(Continued on Page 20)

Rudolf von Laban

(Continued from page 6)

of my *tanz schrift*, or dance writing," he said. "It took me thirty years of thought, study and experimentation to finally arrive at the conclusion that every form of dance, whether simple or complicated, whether done as a solo or by groups, may be written in much the same form as music."

Of course, von Laban is not the first to write dance movements, but it has never been done, heretofore, in such a simple form. What written music is to the musician, von Laban's *tanz schrift* is to the dancer, or the director. But, for von Laban himself, the greatest value to be derived from it lies in the fact that clearness and simplicity may be attained in dance composition, without which no work of dance-art may endure.



Ruth Austin
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THE NEW BUSINESS OFFICE of the Fashion Art School, San Francisco, is designed in the modern style by Anna A. Gallagher, director of the school. The designs, which were edited by Charles Gassion, were executed by the City of Paris under the supervision of Edwin Hunt.

Perhaps the most interesting feature of this ensemble is the huge desk, which in its outlines suggests a grand piano. It is seven feet long, and has a width of five and one-half feet at the wide end and three feet at the narrow end. At the narrow end, where the secretary sits, is a tier of drawers and a disappearing typewriter which folds into the desk. The body of the desk, which is of magnolia wood, is

sea green in color, with a silvered top of glass-like sheen. The filing cabinet and the book case which rests upon it are also of magnolia wood, with a dull silver finish.

The window curtains are gray, with drapes of tomato red. The glazed porcelain desk lamp and its shade are also of tomato red, and the upholstery of some of the furniture in the room is of the same color, relieved here and there with pieces upholstered in sea green. The walls are flat gray and the carpet a dull gold. The lighting fixtures are of frosted glass and unpolished nickel. The large screen at the right is done in tomato red and silver.

ART METAL WORK instruction has been added to the curricula of the Extension Division of the University of California, in Los Angeles, and is to be given for the first time this year.

Students will design and execute articles in copper, pewter and silver, and study decorative hammering, etching, chasing and appliqué work, according to the plans of the instructor, Carl W.

Wirths, of the John Muir Junior High School. His lectures will also cover the history and progress of art metal work.

VICTOR TESORERO, a young art student of Mexico City, has arrived at the Santa Barbara School of the Arts, where, as an exchange scholar, he is taking a special course in wood-block cutting and printing under the direction of Frank Morley Fletcher, director of the school.

Donal Hord, sculptor, who went to Mexico City some months ago as the exchange scholar from the Santa Barbara school, is reviving the ancient Mexican art of carving in obsidian.



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Mills College Summer School

OF INTEREST TO STUDENTS of the fine arts is the announcement of the Mills College Summer School of Music, Drama and Art to be held July 1 to August 9, inclusive.

Luther B. Marebant, Dean of Music at Mills College, and Samuel J. Hume, Director of Avocational Activities in California, will be two of the directors of the summer school.

Alfred Pochon, director of the Flonzaley Quartet of New York City, has been secured as one of the teachers. The quartet will give semi-weekly concerts during the six weeks of the summer school, and the members of the quartet will accept students of their particular instruments. The personnel of the quartet is as follows: F. Wolfsohn, first violin; Alfred Pochon, second violin; Nicholas Moldavan, viola, and G. Warburg, violoncello.

Others who will offer courses in various fields of music include: Domenico Breseia, elementary and advanced composition; Connell Keefer Carruth, elementary harmony; Margaret Prawl, elementary ear training; G. E. Hubbard, music in education; Alma Schmidt Kennedy, Benjamin S. Moore and Edward F. Schneider, pianoforte; Luther Marchant, voice, and William W. Carruth, organ.

Samuel Hume will direct courses in practical stagecraft, the training and use of the speaking voice, play production in the school, marionettes, make-up and dancing.

The third department of the summer school, that devoted to art, will include instruction and criticism in general design, costume, applied art and landscape painting.

Applications for enrollment in the summer school are being received by the Secretary, whose office is in the Music Building, Mills College, California.

Art for Business Men

BUSINESS MEN's evening art classes have been arranged by the Berkeley Art Museum, 2270 Shattuck Avenue, under the direction of Miss Henrietta Shore. The classes are held on Tuesdays and Thurs-

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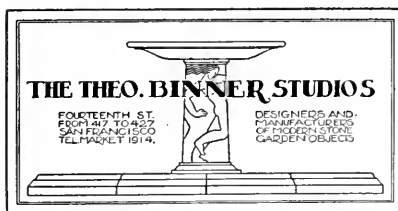
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days, at a nominal cost of ten lessons for \$5.

Miss Shore is considered one of the most outstanding artists in America. She has studied under Robert Henri, William Chase and Kenneth Hayes Miller, as well as in England, Spain, Holland and Italy. The Kraushaar and Erich galleries, New York, and the California Palace of the Legion of Honor, San Francisco, are among those that have held important exhibitions of her work, and she was one of 25 artists chosen to represent the United States at Paris in 1925.

Full particulars regarding the classes may be had at the Berkeley Art Museum.

Friends of Eugene De Vol, director of the San Diego Academy of Fine Arts, were shocked to learn of his death early last month.



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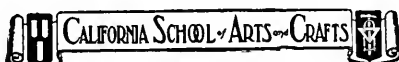
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What We've Been Reading

ONE OCCASIONALLY ENCOUNTERS a work of art which seems to have deep-spreading roots, and which grows up from the soil straight, strong and enduring, with the majesty and self-sustenance of a redwood tree. It is some such quality that one finds in many of Robinson Jeffers' poems, and probably never more potently than in his latest narrative work, CAWDOR.

Jeffers has described some of his shorter poems, narrative or lyrical sketches, as being "passionate bits of earth and water." Indeed, all of his works, but particularly his longer narrative poems, are passionate bits of life itself—neither passionate, nor life, in a superficial sense, but with a strong, ardent quality that makes their revelations almost blinding.

The semi-arid, elemental Peninsula coast, which Jeffers uses as a background for his writings, becomes also a symbol of the stark aridity of the human soul when it is stripped of pretense and left to revert to type. Its reversions are not pleasant, but they are none the less inevitable, for man is, ultimately, one with the soil in which, out of which and by which he lives.

Jeffers is never sentimental, for he is a god who creates a universe and who, by the inviolate rules of his godhead, is no respecter of persons. The beings which inhabit his worlds may not seek sympathy, excuse, admiration, pity, respect, toleration or endurance for they have to work out their own salvations. Effect follows cause as night follows day.

The volume, which is largely devoted to CAWDOR, contains also sixteen short poems, some of which have previously been published. Of the short poems, FAWN'S FOSTER-MOTHER is, indeed, one of those "passionate bits of earth." But as the strength of a tree lies in its length, both below and above ground, so is Jeffers' enduring greatness revealed in such longer, more expressive works as ROAN STALLION, TAMAR, POINT SUR and CAWDOR. (New York: Horace Liveright; \$2.50.)

THE AUTHOR'S LOVE for Spain, augmented by long years of study of Spanish art, architecture, letters and other Hispanic achievements has contributed materially to making the writing of THE SPANISH PAGEANT, by Arthur Stanley Riggs, infinitely more than "another travel book."

After landing at Cadiz, where he found that "the voice of Detroit is perilously

close to being the voice of Spain," he proceeded on his way by motor car—a method of travel which he highly recommends to those who would really see a country—viewing the Peninsula intellectually, but through a keen imagination, a nice appreciation and with a gentle sense of humor.

Riggs' faceted form of writing, the result of his many different interests, reflects Spain and Spanish life, both past and present, from many angles. He gives one rounded impressions of its art, both ancient and modern, its architecture, archaeology, traditional and contemporary Spanish dancing, the theatres, the cafés—so important a factor in Spanish life as "folk centers"—and various other aspects of Hispanic cultural, political, religious and social life—with some comments upon the country's potential future.

Riggs, who is the director and secretary of the Archaeological Society of Washington, and the editor of the publication, *Art and Archaeology*, has made many trips to Spain. He

has, during more than twenty years of research, delivered hundreds of lectures on the subject.

THE SPANISH PAGEANT contains certain chapters, such as "Hispanic Origins," "The Significance of the Spanish Cathedral," "The Prado and Its Old Masters," "Some Spanish Castles" and "Contemporary Spanish Art" which are of special interest to architects and artists. But the volume has a wide general appeal and is one which every reader will enjoy. (Indianapolis: Bobbs-Merrill; \$5.00.)

Other Books Received

Ananias, or the False Artist, by Walter Pach. A book which every artist, near-artist and art lover should read. New York: Harper and Brothers; \$4.00.

Music at Midnight, by Muriel Draper. During a few "glamorous" years Paul and Muriel Draper drew about them, first in Florence and later in London, such representative people as Henry James, Stravinsky, Rubinstein, Duse, John Sargent and many others of whom Mrs. Draper writes her personal reminiscences. New York: Harper and Brothers; \$4.00.

Art in England, by William T. Whitley. A comprehensive survey of British art from 1800 to 1820, very finely illustrated. New York: Macmillan; \$9.00.

How to Write a Play, by St. John Ervine. Less a text-book than a critical essay on playwrighting. It is interestingly written and certainly of value to the aspiring playwright. New York: Macmillan; \$1.75.



A woodcut by Ray Boynton, inspired by Robinson Jeffers' poem, THE WOMEN AT POINT SUR.

THE CALENDAR

FOR FEBRUARY

Note—Data for The Calendar should reach THE ARGUS by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley Art Museum—To Feb. 15, oils by Rinaldo Cuneo. Feb. 1 to 27, early illuminated manuscripts of the Xth to XVth centuries. Feb. 6 at 8 p. m., lecture by Max Radin on the history of manuscripts. Feb. 13 at 8 p. m., lecture by Henry W. Taylor on modern printing.

Berkeley League of Fine Arts—Starting Feb. 2, imagist water colors by Marie Arentz Reimers.

Casa de Manana—Through Feb. 28, oils and water colors by Frank L. Potter of Fresno.

Durant Hotel—Paintings by California artists, under auspices of Berkeley League of Fine Arts.

HOLLYWOOD

Chamber of Commerce—Works by artists of Hollywood.

California Art Club—Feb. 1 to 15, group exhibit by eight painters of the club. Feb. 15 to 18, sketches, drawings and hand-made furniture by Kem Weber.

Kanst Art Gallery—Five paintings by Hans Dahl of Norway. General exhibit.

Plaza Hotel—Paintings by William Ritschel, Irvine Aldrich, C. Peyraud, E. Engle, Lillian Genth, F. T. Johnson, F. Grayson Sayre and Italian masters.

Print Rooms—Etchings and drypoints by Samuel Chamberlain.

Public Library—Exhibition by Los Angeles Art League.

CARMEL

Court of the Seven Arts—February exhibition of the Carmel Art Association.

DEL MONTE

Hotel del Monte Art Gallery—Paintings by California artists.

Marsh's—Rare oriental art.

Tuesday Afternoon Club—Exhibition by Glendale Art Association.

LAGUNA BEACH

Laguna Beach Art Association—Feb. 16, formal opening of new gallery with exhibit by members of the association.

LA JOLLA

Casa de Manana—Feb. 15 to 28, paintings and prints by Henri de Kruiif.

La Jolla Art Gallery—Photographs by Harold Taylor.

LOS ANGELES

Ainslie Galleries—Paintings by F. Grayson Sayre. General exhibition of western artists and older masters.

Bartlett Galleries—Feb. 1 to 15, etchings and colored monotypes by Dan Sayre Groesbeck; block prints by Edward Kelsey. Feb. 15 to March 1, general exhibition of western artists.

Biltmore Salon—Through Feb. 15, old and modern paintings from American Art Dealers' Association. Starting Feb. 18, for six weeks, old and modern paintings from the Robert C. Vose Gallery.

Bullock's—Exhibition of modern decorative arts.

California State Building, Exposition Park—Exhibition by women painters of West Coast Arts, Inc.

Cannell & Chaffin—Feb. 4 to 16, monotypes by Verbeck. Feb. 25 to March 1, drawings by Ernest Roth.

Classic Art Gallery—Old and modern paintings.

Ebell Club—Oils by George Demont Otis. Studies of trees and landscapes in black and white "scissor" cuts by Marie Louise Fitch. Miniatures by Lucy T. Peabody.

Friday Morning Club—Paintings by Otto H. Schneider and Alice Blair Thomas.

Los Angeles Museum, Exposition Park—Danish national exhibition of applied arts, paintings and sculpture. Paintings by Ramon and Valentin de Zubiaurre.

International camera salon. Permanent collections.

Newhouse Galleries—Sculpture by Allan Clark. Etchings by Dewitt Welch.

Public Library—California Water Color Society and California Society of Miniature Painters.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Southby Galleries—Special showing of small pictures.

Stendahl Galleries—To Feb. 28, forty paintings by William Ritschel, N. A.

Van Keuren Galleries—Persian Art Center exhibit. Paintings and antiques. Lectures by Dr. Ali Kuli Khan Tuesday and Friday afternoons.

Wilshire Galleries—European landscapes by John Carl Doemling. Through Feb. 15, decorative panels in gesso by Mary Young-Hunter.

OAKLAND

Mills College Art Gallery—Feb. 1 to 28, drawings and mural cartoons by Maynard Dixon. Permanent collections.

Oakland Art Gallery—Special exhibition and permanent collections.

PALM SPRINGS

Bettye Cree Gallery—Feb. 1 to 15, paintings and prints by Henri de Kruiif.

PASADENA

The Gearharts—Block prints.

Huntington Gallery—English portrait masters. Flemish and Italian paintings.

Kievits Galleries—Paintings by Colin Campbell Cooper, N. A.

Grace Nicholson Galleries—Portraits by J. H. Gardner Soper. Landscapes by Aaron Kilpatrick. Marines by Leon Bonnet. Prints and brocades from S. H. Mori, Chicago. Jades and tomb figures from Yamanaka & Co., Boston. Pearls, jewels and precious stones from Walter Dreier & Co. Tapestries and fabrics from J. R. Herter & Co.

Pasadena Art Institute—Fifth annual exhibition of the Pasadena Society of Artists.

Public Library—Paintings and prints.

Sowers Print Shop—Japanese color prints.

Tilt Galleries—Old and modern paintings by American and European artists.

SAN DIEGO

Fine Arts Gallery—Merle Armitage collection of prints. Paintings by Ramon and Valentin de Zubiaurre. International Photographic Salon. Paintings by Hilda Van Zandt and C. A. Fries. Permanent collections. To Feb. 15, paintings by Susan Ricker Knox.

The Little Gallery—Paintings by Frances Cugat, modern Spanish.

SAN FRANCISCO

Beaux Arts Galerie—Through Feb. 12, water colors by Haldane Douglas; water colors, drawings and wood carvings by Robert E. Howard.

California Palace of the Legion of Honor—Through Feb. 10, paintings by Childe Hassam; porcelains and other works by Beniamino Bufano. Feb. 11 to March 1, 150 paintings from the Grand Central Galleries, New York.

Courvoisier's—Feb. 1 to 15, etchings by Troy Kinney.

De Young Memorial Museum—Permanent collections. Free art lectures on Wednesday and Sunday afternoons.

East West Gallery of Fine Arts—Paintings by Matthew Barnes. Drawings, pastels, oil paintings and monotypes by Edward Hagedorn.

Paul Elder Gallery—Through Feb. 16, etchings by A. Hugh Fisher.

Gump Galleries—Through Feb. 10, etchings of western subjects by Edward Borein; etchings of dogs by Bert Cobb. Feb. 11 to 23, paintings by Alice Cram.

Valdespino Gallery—Through Feb. 9, paintings, water colors and drawings by Joseph Raphael.

Vickery, Atkins & Torrey—Brainard Lemon collection of Georgian silver and old Sheffield plate.

Women's City Club—Feb. 25 to March 10, Second Decorative Arts Exhibition,

sponsored by San Francisco Society of Women Artists.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through Feb. 9, paintings by Lilla Tuckerman.

SANTA CRUZ

Auditorium at the Beach—Feb. 1 to 15, Second Annual Art Exhibit, sponsored by the Santa Cruz Art League.

NEW MEXICO

SANTA FE

Museum of New Mexico—Feb. 1 to 28, Santa Fe modernists.

TEXAS

SAN ANTONIO

Witte Memorial Museum—Feb. 3 to March 1, San Antonio competitive exhibition. March 1 to 15, paintings by Wayman Adams.

UTAH

OGDEN

Hotel Bigelow Gallery—General exhibition of paintings by American artists.

WASHINGTON

SEATTLE

Seattle Art Institute—Sculpture by James Wehn. Feb. 15 to 28, exhibition by members of Seattle Art Guild.

HAWAII

HONOLULU

Honolulu Academy of Fine Arts—Works by artists of Hawaii. Polynesian art.

THE FINAL LECTURE of a series which has been offered this winter by the Berkeley League of Fine Arts, will be given by Mrs. Jessie Fremont G. Herring at the Hotel Durant, Berkeley, February 7, at ten-fifteen a. m. Mrs. Herring's subject will be "The Pioneer Artists of Today."

THE ANNUAL BOOK FAIR of the San Francisco branch of the League of American Pen Women will be held at the M. H. de Young Museum from February 17 to March 17, inclusive. A preview will be held for invited guests on February 16.

Among the exhibits will be the famous two-thousand-year-old Sutra scrolls from the State Library at Sacramento; Assyrian, Babylonian and other ancient seals, and a replica of the Rosetta Stone from the de Young Museum; the rare Shakespeare folios from the San Francisco City Library; the Manly P. Hall collection of Oriental books; Japanese, Chinese and Persian books, kakemonos and make-monos; exhibits by the Book Club of California and the State Historical Society, as well as examples of the prize-winning works of famous printers and book binders, and a display of the graphic arts by one of the large West Coast paper houses.

On each Thursday afternoon during the fair, at two-thirty, there will be a musical program and talks on books, which entertainment, as well as the exhibition, will be open to the public.

During the two weeks immediately following the Book Fair, the artist members of the League of American Pen Women will hold at the de Young Museum an exhibition of their pictures.

At the Theatres

(Continued from Page 15)

two hundred years ago by John Gay. Like all of the popular English literature of the seventeenth and eighteenth centuries, the books for both operas abound in brothels, trulls and trollops. Also in delightfully naive inconsistencies. But the version of *THE BEGGAR'S OPERA* which is being used by the London Company, as presented at the Curran Theatre, San Francisco, beginning January 21, is not only a shortened one, but has been somewhat refined in its humor.

While the London Company production has suffered considerable wear and tear since it was last here, and some of the casting is inferior to what it has formerly been, the incomparable Lena Maitland still cavorts as Mrs. Peachum with a humorous appreciation for her part that compensates for a great deal. Sylvia Nellis again lends charm to the role of Polly, and Beatrice Morson would be a delightful Lucy if she did not sing so consistently off pitch. Clive Carey as Macbeath and Charles Macgrath as Peachum are unspeakably bad. This is regrettable, since *THE BEGGAR'S OPERA* is a rare treat, when properly done, and one to which we always look forward.

Frederick Austin's splendid musical arrangements are so well played by a women's orchestra as to become an outstanding feature of the performance. The stage setting, which is semi-permanent, leaves nothing to be desired. The costumes, as designed by the late C. Lovat Fraser, are perfect—though they are now somewhat the worse for wear. With so much in its favor, it is rather disheartening to see a production, which should be an institution, so "down at the heel."

Unfortunately, as this goes to press, we have not been able to see *POLLY*, which is being given at the Saturday matinees. But the two operas, with Lena Maitland, Austin's music and Fraser's costumes, offer a rare opportunity to some "audible" motion picture producer with foresight and imagination.

HAY FEVER, Noel Coward's delightful comedy of an erratic family, is still fresh, as was apparent in its revival at

the Berkeley Playhouse, January 18. But at the opening performance there, it lost much of its "punch," partially because several members of the cast "went up" in their lines, and partially because Beatrix Perry, as Judith Bliss, failed to get her best speeches "across the footlights."

There has never been a more delightful comedy character part written to be played by a charming woman than is that of Judith Bliss. Mrs. Perry was well-typed for the part, but her unfortunate mannerisms, particularly those of careless enunciation, killed most of the choice comedy lines in which the role abounds.

The rest of the casting was only fair. David Magee was one of the best, as Richard Greatham, and the role of Sorel was adequately, but not very winningly played by Louise Clendenin. Josephine Nass made an amusing Clara. Her real British accent made up for a great deal

of her apparent inexperience in stage routine.

Luigi Chiarelli's superb satire, *THE MASK AND THE FACE*, will be the next production at the Berkeley Playhouse, beginning February 8.

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OCEANIA

LOUISE JANIN

The Eloquence of Rhythmic Pattern

By HENRY DETWILER

LOUISE JANIN, a former San Francisco artist who has now all but become a Parisienne, but who is at present visiting her home in California, is probably best remembered in America, artistically, as a confirmed Orientalist. This is understandable, since she was passing through a phase of Oriental influences when her work first became known on the West Coast.

A decade ago she exhibited at one of the Palace of Fine Arts exhibitions, San Francisco, a large painting of Buddha. This was later shown at the Paris Salon, as well as at the *Exposition des Arts Décoratifs* at Paris, 1925, and was then acquired by the Theosophical Society of France, to be used as a decoration for the lecture hall of its Paris building. Thiebault-Sisson, the art critic of *le Temps*, said of the work at the time that it was incomparable in majesty—"hors de pair pour l'accent de majesté dont l'artiste a su l'impregner." Another of Miss Janin's Oriental subjects, *DRAGON ABOVE* KWEN LUN, was bought by the Luxembourg.

But, during the past few years in Paris, Miss Janin has become more and more interested in experimenting with the

rhythms of pure design, regardless of its origin or subject matter, until, as was said of her in the magazine, *Figaro*, she "ventures far into the seductive and perilous domain of plastic abstraction."

When I first saw her painting, *OCEANIA*, the original of which is in Paris, I was so interested in its symbolism that I asked the Franco-American artiste to explain the theory by which she had evolved it. She said: "As the title might suggest, I have sought there to express, in an idiom that savage art might have developed, had it evolved along certain sophisticated lines, a Polynesian's conception of the Cosmos."

"I have employed in *OCEANIA* the device of plastic symbolism—the relative exaggeration or diminution, as the case might be, of certain forms, to emphasize an aspect, a mood or a quality—as I needed it. The huge serpents and masks in the outer blackness are not tangible objects, but are forms which would symbolize, in the savage mind, the Terrors of the Night—the Unknown."

I was interested to learn from Miss Janin, upon questioning

her further, that her OCEANIA is to be used in a forthcoming new edition of the Encyclopedia Britannica to illustrate the "time element in art."

"One must avoid becoming engulfed by esthetic fads," continued Miss Janin, "and maintain an elasticity of mind which permits one to adventure with new ideas. Abstractional design is but a means to an end which is identical with that of modern music and poetry—the intensification of constructive emotional thought. Non-representational art is valueless unless it is humanly expressive.

"Large unbroken masses, lines and planes may be made grandly impressive, but there are times when one prefers a mood of laughter—and laughter, also, must have its plastic equivalent. I admire the sculptural solidity of a loaf of bread, an ear of corn or a clump of weird, bulbous cacti—but what, on the other hand, of dandelion ghosts spending themselves upon the wind, or the halting lilt of a guitar heard through the ultramarine of a Mediterranean night? They, too, have their eloquent rhythmic patterns."

Hawaiian Landscape

By CLIFFORD GESSLER

She waits in the valley of purple shadows
and he, by the orange-warm shore.
The bronze one, the strong-haired one mighty in
laughter
may not go to the blue-green valley
under the dark loom of the cliffs
nor she to the shimmering sun-dancing shore.

They met once on the glittering plain
where all was a desolation.
They meet there no more. They wait—
wait for the sudden thunder, the riving of mountains,
wait for the flaming of cities, the clamor of the
great shouting.

The sea
will have its own.

In her work, Miss Janin evidently strives to capture and crystallize pure rhythm, which is, like pure color, most eloquent, as it enables her to revert to the root-forms which were the esthetic

expression of primitive man—forms which were too long neglected, or forgotten, in the over-complicated, "fussy" paintings of the pre-Cézanne era.

THE AMERICAN ART ANNUAL, Volume XXV, covering the year 1928, has just been issued by the American Federation of Arts. Several new features appear in this volume of the Annual, which is the only complete book of reference published, dealing with contemporary activities in the field of art in the United States.

The outstanding feature is a directory of art teachers and art supervisors in the public schools, giving names, addresses and biographical data of 1611 persons so engaged. Such a directory has not appeared since 1903.

Another feature which has not appeared for nearly a quarter of a century is a detailed list of fellowships and scholarships available in many schools in thirteen states.

Significant events during the past year in the world of American art constitute a survey extending over sixteen pages.

A Swedish Water Colorist

By DAGMAR F. KNUDSEN

WHEN AN ARTIST who has already been recognized in his own country decides to leave a well-launched career and go to a new world, one may be sure that he is of the kind that does not stand still. Such an artist is Gunnar Widforss, a Swedish water colorist who came to America, and who has found in its national parks, in the dunes and cypresses along the Monterey coast, and in the redwood trees of California, a great inspiration.

The art of Widforss is, indeed, Scandinavian, but it has qualities which mark the artist as an individualist, both as to choice of subject and technique. You may call Widforss a realist, and it is well that you do so. Representation is very important to this artist who, in a pantheistic world, is content to play the humble role of an adorer, the proud role of an interpreter. His pictures of the towering red and white cliffs of Zion National Park, or of Sentinel Rock, in Yosemite, have an epic quality, while those of Yosemite woods in snow have the lyric nature of a Freding poem.

The monumental things in nature attract Widforss, and he paints them honestly and in bold contour. He seeks to give us the rhythm of a swaying pine, atop a Sierra crag,

the sweeping lines of the sand dunes along the Monterey coast, or the chasms, peaks and irregularities of the Grand Canyon. One realizes that Widforss' success in rendering these subjects is due to his ability to make his technique serve his interpretation.

Widforss left the Institute of Technology, at Stockholm, in 1900 and traveled over the Swiss Alps, on his way to

northern Africa. In 1905 he came to America. After spending a year in Florida, he went to New York. The keen struggle he had there for recognition as an artist forced him to return to Sweden in 1908. He later painted in Italy and France and his work began to gain European recognition in 1912. That year he held two successful exhibitions, two of his paintings were accepted at the Paris

Salon, several of them were acquired by King Gustav of Sweden and other connoisseurs, and by the city of Stockholm. In 1913 Anders Zorn bought one of his water colors in Paris. "This," says Widforss, "is my proudest memory!"

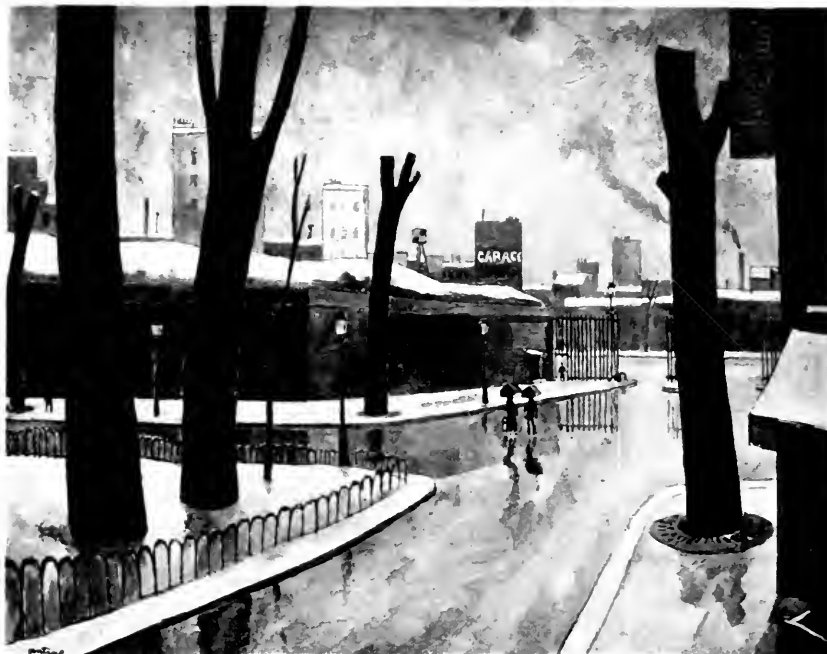
In 1921 Widforss realized his dream of returning to America. Stephen T. Mather, who met him at Yosemite Valley in 1922, said that he was "the only one who can paint redwoods in water color." In 1924 Widforss exhibited in the National Gallery at Washington, and in 1928 with the American-Scandinavian Artists at New York and the California Water Color Society. He received from the last-named society that year's first prize.

The achievements of Widforss, as an artist, may be compared with those of many well known Swedish painters of the preceding generation.



WATER COLOR

GUNNAR WIDFORSS



PAINTING

MARC VAUX
LOUIS ANTRAL

Les Artistes Indépendants

By HAROLD ENGLISH

THE 1929 SALON of the *Société des Artistes Indépendants*, as distinguished from the salons of the *Vrais Indépendants* and of the *Artistes Français Indépendants*, opened January 18, with 2357 exhibitors and 4685 exhibits. Of this array of works, a large proportion would have been refused by any jury, fair or unfair.

In it are numerous paintings by "Sunday" and "vacation" artists, many recalling the pictures in the show windows of stationery stores and small framers, and others reminiscent of the artistic inspirations of some of our ante-bellum saloons. Also, more prevalent than anywhere else, imitations of everything and everybody, from the Pompeian to the *Rousseau-le-douanier*.

The subject of sculpture is quickly disposed of, as I discovered little of interest outside a glass case containing four small pieces by Mika Mikoun, a head of Saint Francis by Boris Molostvoff, two marbles with original and seductive rhythms by Victor Breeheret, and a reclining bronze nude statuette by Gaston Contesse. These four are, respectively, Polish, Russian, Brazilian and French, which conveys an impression of the international character of the show.

On the walls there is much good painting, but little that is revolutionary, and there are not many great names. Cubism is scarce. After deducting what the French call "turnips" or "crusts"—paintings of no artistic value whatever—the general impression I find is rather conservative.

The numerous rooms are arranged, roughly, in alphabetical order, beginning this year with the letter "H", which letter I will ignore.

In "J" we have the Czechoslovak, Vera Jieinska, with a stylized portrait of a danseuse draped in rose, and a view from the window. Also the American, Robert Ward Johnson, with two landscapes, of which one is a Garden of Eden equipped with Adam and Eve, giraffes, palms and other flora. "K" is for Vincent Korda, Hungarian, whose color is good, and who is not deficient in personality, though he might have painted otherwise had he not seen Van Gogh.

Lapchine, a Russian, proves by light and color that a Russian winter is exceedingly cold—much colder than in the delicate snow scenes of Albert Lepreux. Maximilian Luce is a name of long standing, but his work here appears very conservative.

The exhibits of two American women are not far apart, alphabetically speaking. Elizabeth MacCord shows a charming still life and Mary Nelson two Provençal landscapes. A picture of firemen in action and a portrait of a rustic violinist prove that Henri Péronne has a keen sense of humor and of color, and two grey winter landscapes that the Italian, Joseph Rossi, finds poetic melancholy in the Ile-de-France—and perhaps a hint of Raphaëlli, *ma non troppo!*

Of the two landscapes by the Egyptian, Sabbagh, one is small, solid and good,

and the other big, loose and no so good. The celebrated *pointilliste*, Paul Signac, president of the *Indépendants* for many years past, has two characteristic seascapes. In all the salons a few years ago his imitators were legion, but the style invented by Seurat, and carried on with variations by Cross and Signac, appears well nigh extinct. Under his own masterly brush, however, *pointillisme* still sparkles.

Leopold Survage has a marked personality of his own, which he has submerged for years by following Picasso in everything the versatile Spaniard has tried, from cubism to romanticism. But there are indications that he will finish by standing on his own feet. Of his two paintings, the weird landscape, in particular, owes little to Picasso.

The American, Charles Thorndike, has two landscapes, and the Czechoslovak, Jaroslav Veris, a portrait and a landscape. Other landscapes of note in this alphabetical region are Urbain, Zingg and Antral.

A young painter of strong personality, Paul Charlemagne, who just at present employs much black and blue, shows a SUZANNE AND THE ELDERS—in which the elders are represented by masks—and a still life composed chiefly of phonograph records. A Spaniard, Servando del Pilar, has a nude seated on much red drapery, Germaine Estival houses that make interesting patterns, and Robert Fontené a well painted but rather academic nude and a reddish landscape that is freer in treatment.

The Ukrainian, Nicolas Glontehek, shows more originality in his luxuriant landscapes than in his luxuriant nudes. Charles Guérin has his usual double-track exhibit with one painting in his natural-

(Continued on page 17)



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MARC VAUX
VINCENT KORDA

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Editorial

TO BE THE SERENE SPECTATOR of the Absurdity of the world, to be at the same time the strenuous worker in the Rationalisation of the world—that is the function of the complete Man. But it remains a very difficult task, the supreme task in the Art of Living.—HAYLOCK ELLIS.

IN THIS EXPANSIVE AGE it is, indeed, not easy for one to be both the serene spectator and the strenuous worker, for the one state functions to defeat the other. Now is it easy to keep one's vision clear of the smoke from the many camps into which Art is divided, and which harbor endless cults and -isms.

Modernistic art is cult-ridden, but certainly conservative art is no less so. The chief difference is that modernists, in finding their way over unsurveyed ground, are still split up into many small camps, while the conservatives, long on familiar soil, have had time to build them a citadel and surround it with a high, thick wall. Such organizations as the National Academy, for instance, though they have high-sounding names, are cults, none the less.

Great art is, and ever has been, the expression of an individual working out his own salvation. One cannot well imagine Leonardo or Giotto within the high, thick walls. Cults are fenced-in pastures in which sheeplike humans gather to graze, but the real master is never to be found with the herd. He plants what the others live on.

He who swallows modernism, hook, line and sinker, as it were, because it is modernism is, indeed, a poor judge of art standards. But he who rolls all modernism into one lump and rejects it, likewise, only because it is modernism, is equally so. Rationalism must, after all, include justice.

Ordinarily, the man who damns modernism *in toto*, and without qualification, has never made the least gesture toward trying to understand its "whys." He is like a man who, when hearing a foreign language being spoken, with which he is unfamiliar, might say: "That language is silly. I don't understand what it means, and therefore it cannot mean anything. The man is a lunatic. He *must* be, because he is talking a language that I don't understand."

A great deal of the art of all periods, schools and cults is poor, imitative stuff, at best. All -isms, old or new, are manifestations of a mortal disease which might well be called Stupidism. Fortunately, it is only the leaders who survive in the long run, else this would soon become a burdensome world in which to live.

THE EDITOR

Carmel, Cal., Feb. 9, 1929.

Editor, *The Argus*, Sir:—I see by the headlines and by the printed page that Oakland has "debunked" Clivette. That's very good, so far as it goes, but what about the Blue Four? Let the good work continue. They might let some wind out of that bag, too. "Debunk" is indeed the proper word.

It is an astonishing experience to have one of the *illuminati* explain to you the significance of a Kandinsky, for instance. You are made to feel that you are being initiated into a cult whose symbolism is being carefully revealed to you, and that you are yet too low to understand its mysteries. Kandinsky's ideal would be a blank page on which to write, or better still, a chance to talk and expound his abstruse mysticism. (Read his book. I have done so.) His much vaunted mysticism is inarticulate—chaotic—compared to Blake, for example, or Swedenborg. All truly great mystics are objective, very precisely objective.

I suggest that you put any Kandinsky beside any piece of Chinese design or Indian carving, or anything oriental that is good, and then say which is the most articulate, which has the most convincing elements of reality, and also which has achieved the most perfect abstraction in *plastic terms*.

The one loves form and can pursue an abstraction to the *n'th* degree of perfection in sound, objective terms, in a universally understood language of the senses. The other hates form and tries to present ideas without it, and the abstraction so achieved is without reality to the senses. It is inhuman—a mathematical symbol neither lucid nor exact. It is tainted with the puritan curse which denies the senses.

All the arts have always spoken a language of the senses. All ideas live by virtue of the forms to which they have given birth. "Ideas pass but rhetoric remains," says Anatole France. This is proven by every work of art more than a generation old, literature included,—especially literature. Diego Rivera's communism will probably be outmoded in fifty years, but his frescoes will remain an important contribution to monumental

decoration as long as they survive. We know little and care less about the metaphysical ideas embodied in the frescoes of the Ajanta caves, but we are refreshed and exalted by their triumphant sensual reality. We cannot forgive our pious puritan ancestors for having destroyed the stained glass of the English cathedrals, for they could put nothing in its place but an inhuman idea.

Yes, I am familiar with all those moth-eaten arguments about the evils of representation in art; but I am also aware that no art of any time with any guts in it was ever handicapped by representation. It simply knew its plastic mode and used it without benefit of esthetic clergy.

RAY BOYNTON

Berkeley, Cal. Feb. 14, 1929.

Editor, *The Argus*, Sir: On my last trip to New York I visited twenty-two of the largest museum collections of oil paintings in the United States. I also caught seven annuals in various cities, and attended fifty-three one-man shows in New York City. I learned many things—among them that the art produced on the West Coast, particularly in and around San Francisco, is the most creative art produced in this country. I also noted that the M. H. de Young art collection, in San Francisco, is the worst of the twenty-two I looked at. This statement shocks? Are we not sufficiently grown up to admit the truth about ourselves?

If art is more creative in San Francisco than elsewhere, why is that city not an art center? Mainly because the public lags one generation behind the artist and is still living in the representational period. And in that condition is to be found the chief reason for superior creative work. If the public does not purchase contemporary works, the artists will not be tempted to cater to its wants. So long as the artists have to run street cars, elevators and telephone desks in order to eat, they will continue to do truly creative work.

The merits of our native art are enhanced by such exhibitions as that of the Grand Central Gallery, now at the Legion of Honor, and by the Santa Fe group, recently shown in the same gallery. After viewing both these collections, one realizes how many American painters there are, and how few artists.

To put such canvases beside the work of John Howard, for instance, is like placing doggerel beside the poetry of Robinson Jeffers. The Grand Central paintings are not art. They are so many artificialities made to please a prospective buyer who has dollars but no discernment.

Unfortunate is that artist who paints "well enough" to be admitted to our National Academy, for it spells his doom. I have watched the work of its members for twenty-five years and I cannot recall one whose work has not deteriorated under its influence. The Grand Central collection holds ample proof of this statement.

JENNIE V. CANNON

William Ritschel and Others in the South

By ARTHUR MILLIER

OUT OF THE MAZE of exhibitions that filled Los Angeles and Pasadena galleries during February, the retrospective showing of paintings by William Ritschel, N. A., at the Stendahl Galleries, most successfully acquainted us with the full range of a mature painter's art. Despite the many years that Ritschel has belonged to California, working much of the time in his rock house on the Carmel cliffs, we had not previously been treated to so complete a display of his works.

Three galleries were filled with large and small pictures, all the way from his early canvases of Dutch fishermen and shrimpers, brown-sailed luggers beating into North Sea winds, or teams of heavy horses passing down narrow streets beneath plane trees, to the group of his latest tropically green pictures from Tahiti. The main group of his works were the California coast marines which link the name of Ritschel with those of Waugh and Dougherty when one thinks of American marine painting today.

Every mood of the coast waters was there. Sometimes, as in one small picture, the waters lay quiet under the moon, horizontal bars of moon-gold aiding a simple composition of lasting grandeur. Next to this hung a superb large canvas of surf breaking in a circular cove, gleaming in half-daylight. A school of seals dive and swim outward. Monterey cypress, the cliffs jewelled with color

as the sun glints through low fog, the surge and break of the Pacific combers. These things Ritschel has lived with, felt and analyzed, and his works in this vein are monuments to the moods of the coast.

From his earliest Dutch pictures, Ritschel shows extreme color-sensitiveness. Without it he could never have seen the gleaming tints in white breakers. When he turned back to the South Seas (remembering long sailor-nights of his youth and the magic shadows under the palms), his color range rose to the ripe greens, reds and purples of Tahiti. Here were charming designs of Tahitian men and women, coppery figures amid flowers, seen against backgrounds of steep hills and deep blue water. The happy island seemed summed up in the sensitive portrait of a Tahitian girl, crowned with a wreath of purple flowers, her delicate ivory-brown skin cool against bright green leaves. In the expression of her features, unconscious of her semi-nudity, the painter caught the gentle pagan spirit, the natural human grace, that has called so many weary Westerners to forget their

complicated inheritance under the palms.

Finally the painter himself, erect, independent, gracefully gray, with youthful figure and keen adventurous eye, is consistent with his works. Young in spirit and body, if not in years, he has kept the fresh outlook he perhaps learned to prize in those years of sailing that preceded his achievements with the brush.

YET ANOTHER National Academician who has long made his home in California was seen in a retrospective exhibition at the Kievits Galleries, Pasadena. This was Colin Campbell Cooper, N. A., whose



THE MONARCHS

Painting in oils by WILLIAM RITSCHER

name time links with Pennell as the first to present the thrilling line and mass of New York's skyscrapers in pictorial form. His paintings ranged from European church architecture, through New York, to the landscape of California, with interludes of charming flower pieces, old American interiors and an occasional figure work of those gentle, long-gowned young women of a past generation who would not now be considered sufficiently snappy or angular to tempt the younger painters' brush. Cooper never had a paint-grouch. The world, to him, is a pleasant place, to be depicted good-humoredly, and with considerable care for the subtle color harmonies concealed in reflected light. He composes intelligently, and his series of opaque water colors of New York's streets have a charming gaiety.

THE FULL RANGE of J. H. Gardner Soper's portrait ability was shown in his exhibition at the Grace Nicholson Galleries, Pasadena, during February. He borrowed twenty portraits for the occasion that

ran the full gamut of interpretative treatments, from the subtle tonal painting and reticence of ARCHDEACON JENNY and the dignified charm of MRS. BEN MEYER, to the brilliant decorative treatment of MRS. ROBERT EDESON, in which the strongest red and green are played off against cool olive skin-tones. Some of his distinguished portraits of men include, notably, the direct PETER NOLAN, and the subtly lighted portrait, J. M. ELLIOT, showing the subject seated at his banker's desk, all his humanity shining through a veil of light. Soper is a portrait painter, first and last, and a good one. Temper-

amentally he is fitted to feel that sympathy with all sorts of people which is so necessary in his profession.

Aaron Kilpatrick, also at Nicholson's, has flowered during several years at Morro Bay. Friend, and in some degree student, of William Wendt, the time to paint which he has earned for himself is developing a more original viewpoint. His pictures disclose finer color and more musical themes than of old.

AMONG OTHER SHOWS, sixty etchings and drypoints by Adolphe Beaufrère, a vigorous contemporary Frenchman, were exhibited at the Print Rooms. Beaufrère belongs to no school, but unites something from the styles of Rembrandt and Legros with his own natural gift for broad, decisive statement of figures and landscapes. He has a gift for drawing massed trees.

John Carl Doemling's paintings, at the Wilshire Galleries, recorded scenes in France, Spain, Holland, Scandinavia, Gloucester, Mass., and Laguna Beach. He paints quietly, in pleasant color, harbors, old houses, the Seine, introducing occasional figures.

Works by James Redmond, at Zeitlin's Book Shop, you are asked to regard from a purely esthetic viewpoint. Redmond uses the system of chromaties made familiar here by S. MacDonald Wright. Three still lifes of fruit and vegetables are finely composed and worked out in pleasing color sequence. Two larger paintings feature goats among hills and trees. The color is strong and pleasing. The contemptuous expression of old billygoat's face possibly reflects a state of mind. For years young Redmond starved as a hobo, telling himself some day he would paint. It finally dawned on him that, since he starved anyway, he might as well paint, too. He met Wright and worked with him. Wright regards him as the most gifted "synchromist" here.



On a promontory overlooking the Pacific Ocean stands this beautiful new building of the Laguna Beach Art Association. Its main gallery, 60 by 36 feet, is roofed entirely with glass, with the most up-to-date system of artificial lighting provided for evening exhibitions. The architects are Myron Hunt and C. C. Chambers of Los Angeles.

New Gallery at Laguna Beach

By ANTONY ANDERSON

TEN YEARS IS A LONG TIME in which to cling to an idea,—an ideal. Through ten long years the Laguna Beach Art Association, of Laguna Beach, California, cherished the dream of an adequate gallery for housing its exhibitions. To-day the dream is a reality. The tiny ramshackle old gallery (which served as the town hall before it became the property of the art association—leaky roof and all) is no more.

For on the 16th of last month, a red letter day in the history of Laguna Beach, the art association's new gallery was thrown open to the public amid general festivities and appropriate ceremonies. The former included the consumption of thirty gallons of punch, strictly legal in quality. The weather was perfect, a summer's day in February (exactly like most of Laguna Beach's winter days), and thereby hangs the tale of the punch. Official observers estimated that more than five thousand people visited the gallery during the afternoon and evening, although but six hundred signatures appeared in the guest book when the crowd, and the punch, had departed. Visitors, invited and uninvited, all welcomed with equal cordiality, came from Los Angeles, San Diego, Santa Barbara, and from even more distant points.

A colorful touch was added by the presence of several hundred motion picture stars, directors, cameramen and extras from the east which was filming scenes from "Evangeline" on the rocks at Arch Beach a few miles away. The extras were refugee Acadians, and among them shone the beautiful figure of Dolores del Rio, as Evangeline.

The speakers of the day—some speaking in the afternoon, some in the evening, and some on both occasions—included Anna A. Hills, president of the Laguna Beach Art Association; Myron

Hunt, architect of the gallery; William Alanson Bryan, director of the Los Angeles Museum; Reginald Poland, director of the Fine Arts Gallery of San Diego, and others.

The first exhibition to be housed in the new gallery—sixty-four paintings and five pieces of sculpture—is scheduled to remain in place until about the middle of April. It is by long odds the best yet held in Laguna Beach, due to the fact that the exhibiting artists have sent their very finest works. Among the well known painters represented are the following: Gardner Symons, William Wendt, Frank Tenney Johnson, Karl Yens, Elmer Schofield, Mabel Alvarez, Anna Hills, Nell Walker Warner, Edgar A. Payne, Millard Sheets, Jennie Vinnerstrom Cannon, Clarence Hinkle, Joseph Kleitsch, Henri de Kruif, Benjamin Chambers Brown, Franz Bischoff, George K. Brandriff, William Gridlith, Eleanor Colburn, Arthur Hill Gilbert, Thomas Hunt, Aaron Kilpatrick, John Hubbard Rich, Ruth Peabody, Mary Pottenger, Irene Robinson, Blanche Whelan, Roscoe Shrader, Donna Schuster, Peggy Nichols, Edith Truesdell, Frank Cuprien and William Paxton. The four contributing sculptors are Julia Braeken Wendt, Eli Harvey, Ruth Peabody and Beulah May.

A setting of great natural beauty surrounds this exhibition, and those that are to be held at Laguna Beach in the years to come. Wooded hills are on one side, and sunlit ocean on the other. From its eminence on the Laguna Cliffs, overlooking the town, the new gallery commands the shore line for miles in either direction. Particularly impressive is the view to the south, where, through the haze may be seen the promontory of historic Duna Point.

Here, indeed, is a dream whose realization has been well worth all the patient years of planning and effort.

Items of Interest

THE FIFTY-FIRST ANNUAL of the San Francisco Art Association will be held April 14 to 29 at the California School of Fine Arts, Chestnut and Jones Streets, San Francisco. The exhibition is open to all California artists. March 30 is the closing date for submitting canvases.

Juries for the exhibition were chosen by the artist members of the association at a meeting held February 26. The jury of selection, which will also serve as the hanging committee, is as follows: Spencer Macky, chairman; Stafford Dunean, Gertrude Partington Albright, Ray Boynton, Ralph Stackpole and Maynard Dixon, with Dr. J. B. Tufts and Lucien Labaudt as alternates.

The jury of awards: Stafford Dunean, chairman, Edgar Walter and Ray Boynton.

THE NORTHWEST PRINT MAKERS, organized at Seattle in June, 1928, will hold their first annual exhibition March 10 to 31 at the Henry Gallery, University of Washington, Seattle. The president of the society is Miss Helen Rhodes, who did the illustrations (wood blocks) for James Stevens' recent book, "Paul Bunyan Goes West." Ambrose Patterson, of the art faculty of the University of Washington, also well known for his wood blocks, is vice-president. The society has at present a membership of about sixty.

Prints to be entered must be sent by insured mail not later than March 5. They are to be submitted on any one of the four standard mounts—14 by 18, 15 by 20, 14¼ by 19¼ or 18 by 22. They must be labelled on the back with name of exhibitor, return address and price, if for sale. A commission of 25 per cent will be charged on sales. Prints must have been made within the past year. They should be addressed to: Northwest Print Makers, care of Mrs. Halley Savery, Henry Gallery, University of Washington, Seattle.

Prints may be entered by all active members of the society, including those whose applications for membership, accompanied by annual dues of \$1, are sent by March 5 to: Miss Maud Elmer, secretary-treasurer, 800 Central Building, Seattle.

SEVERAL CALIFORNIA PAINTERS are represented this year at the 124th Annual of the Pennsylvania Academy of Fine Arts, which continues until March 17 at Philadelphia. The Californians include Charles Stafford Dunean, San Francisco; Eli Harvey, Alhambra; Everett Gee Jackson, San Diego; Ella C. Moen, Fresno; Elizabeth Norton, Palo Alto; Millard Owen Sheets, Hollywood, and Katherine Beecher Stetson, Pasadena.

GIOVANNI PETRINA, whose early art training was received in San Francisco, and whose first exhibition was held there in 1915, recently held a one-man show in Paris at the Galeries Allard. A drawing, CHAPPELLE SUR LE PONT, included in this show, has been purchased by the Luxembourg.



THE WEE WOMAN, by Robert Henri, took the Temple medal for the best painting, regardless of subject, by an American.



LILACS, a painting in oils by that unique American, Charles Burchfield, was given the Jennie Sesnan medal, which is awarded annually to the best landscape.



The George D. Widener memorial medal was awarded to Bruce Moore for his modeled figure, BLACK PANTHER.



HARPOONING HORSE MACKEREL, by Edith McMurtrie, took the Mary Smith prize of one hundred dollars, which is awarded annually to a woman painter.

Some Prize Winners

at the one hundred and twenty-fourth Annual
of the Pennsylvania Academy, Philadelphia,
January 27 to March 17.

PHOTOGRAPHS BY W. VIVIAN CHAPPEL



MADAME DU TARTE, a painting by Richard Lahy, who delights in "honest" portraiture. This portrait took the Carol H. Beck medal.

The Living American Sculptor and His Art-V

By ROSE V. S. BERRY



HEAD OF A YOUNG WOMAN, modeled by GEORGE STANLEY, *National Sculpture Exhibition.*

THE OPENING DATE of the National Sculpture Society's exhibition at the Palace of the Legion of Honor, San Francisco, is now less than five weeks away. Prominent sculptors have been assembling the works of their confrères in nine American cities, as well as in Paris and Rome, with the result that, so far, the catalogue lists thirteen hundred pieces of sculpture by three hundred artists.

The committee of acceptance has announced that all schools are to be represented, and that the modernists and extremists are to be included. This sounds promising, if the jury of selection has been as liberal as the statement implies.

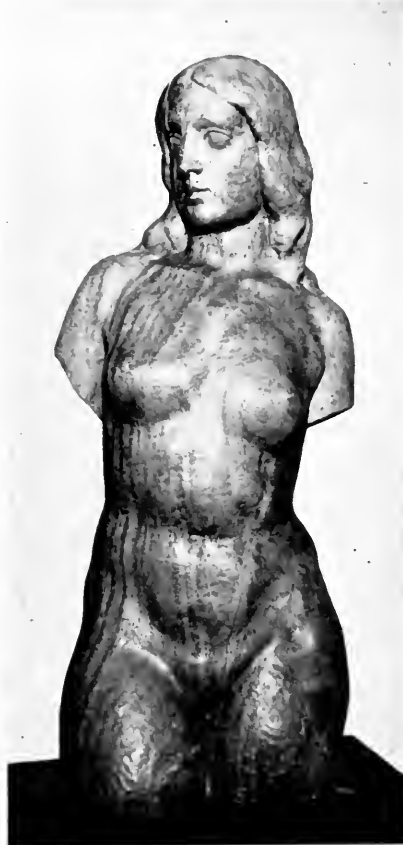
The American modernist is less an extremist than he is a formalist. He is sometimes inclined to classicism, or turns to the type of work that belongs to the cathedral-building period. Some few have experimented with the plain volume of savage art.

The sculpture of Paul Manship comes immediately to mind as being quite Grecian in character. There are those who call Manship's distinctive type of work archaic, but it has not the strength or the abandon of archaic sculpture. Manship is sophisticated to the last stroke of the mallet, his recent work being so classical that it would seem to be a direct return to ancient days. His modeling is exact. The most realistic figures are decorated with a conventionalized design that, in the hands of a less gifted man, might appear to be a poverty of invention. Manship is turning to terra cotta and to color for variety, and from the small figures of ten years ago he has gone to the large DIANA AND ACTÆON, which took the International Architectural Exhibition by storm two years ago.

Maurice Sterne's sculpture is of a type that is not done by the academician or

the conformist. Though he is an American by adoption, Sterne has been working in Italy for the past few years, coming home occasionally with one-man shows that take the attention of the art world for the time. Sterne's sculpture is frequently heroic in size, but, if it is small, the feeling and idea are still so big as to give one the feeling of great proportions. The character of Sterne's work is something like that of Maillol, the Frenchman, though there is no imitation. While beautiful modeling is present in it, there is no popularization. Contrary to the expectation of Sterne's admirers, every piece of sculpture that he brought from Italy, two years ago, was sold, and most of it went into the American museums. Sterne is now engaged on a large war memorial for the city of Worcester, Massachusetts.

Elie Nadelman, of Polish birth, studied first in his native land; later, he spent twelve years in Paris, working hard, but without a master. Nadelman came to New York about fourteen years ago, and he has proven an interesting exhibitor—a



TORSO, a life-sized sculpture in wood by GLEB DEREVINSKY, *National Sculpture Exhibition.*

sculptor whose work is sought by art lovers. He works in metal, marble, stone, terra cotta and wood, sometimes using color. His exhibitions comprise three distinct types: animals, present-day caricatures—serio-comics, they might be—and portraits. The latter are so ancient in spirit that it is incredible that they could be the work of the same man. In meeting this strange sculptural medley, the observer has a peculiar adjustment to make.

Nadelman's animals, as they come from his studio, are *life* itself. The bodies, well modeled and realistically conceived, are rotund with a well-fed amplexity. The sculptor secures grace and movement for his wild friends by the pose and the treatment of the legs. The amazing part of the Nadelman animals is that they seem possessed of a fleetness coming from wings rather than from legs, and one might wait to see them disappear among the trees or the clouds.

If the animals are strangely impermanent, the serio-comics are, at first glance, in the nature of burlesque. These contemporary subjects are taken from life, everywhere: from Fifth Avenue, the tailor-made woman with her high-heeled pumps; the athletic woman dancing a tango; a coloratura soprano scaling upward to her highest trill, or chamber-music groups bent over their instruments. In his café groups the tables, chairs, hats and wraps are included. As Degas, Forain, Renoir and other Frenchmen give Paris via the street and the café; as Sloan, Meyers and Luks portray New York's streets, so Nadelman catches glimpses in these bits sculptured in wood, and frequently colors them, which makes them seem even more realistic.

Nadelman's portraits and classical heads would place him among the modern masters if his animals did not. Weary of the repetitions of the last century and a-half, Nadelman has made a study of the pre-Greek work of Asia-Minor—some of the latest acquisitions of the archaeologists. He has found as a subject a sexless, a strangely peaceful, dreamy being, lost in undisturbed contemplation. In addition to his use of simple masses, for power, Nadelman resorts to polish and finish as a means to obtain a baffling effect. Sometimes daring the brilliance of reflection and the possibilities of changing high-lights, he invests his work with a tremendous power of attraction.

Manship, Sterne and Nadelman alone could supply sculpture that would engross the visitor who is really wanting to see what the men do who are forsaking the "cut and dried" method. While their work is not that of academicians, nor can it be taught to the student in clay, these men have won for themselves the approval and the interest of an extensive public.



ALTA STUDIOS, INC.

General view, Decorative Arts Exhibition at the Women's City Club, San Francisco.

A Long Short Month

THE EDITOR BRIEFLY REVIEWS SAN FRANCISCO'S FEBRUARY EXHIBITIONS

AS THOUGH TRYING to make up, in quantity, for the shortness of February, the Beaux Arts Galerie has displayed an amazing variety of works in its three small rooms during the month. By way of a beginning, it presented Haldane Douglas of Los Angeles, Charles Stafford Duncan, Robert Boardman Howard and John Langley Howard of San Francisco, with one gesture.

Douglas plays at water color, or seems to, so exuberantly whimsical is his work. A pleasant, humorous quality also finds its way to the surface, now and again, and his color is always fresh, lively and spontaneously used.

Duncan showed a four-panel decorative screen, simple in subject and semi-religious in feeling. The scene represented a mother, father and child at a picnic luncheon, invoking a blessing upon their food. Angels, with stylized wings and golden halos, hovered above them. The work, which was decorative to a degree, was beautifully rendered with an interesting division of warm and cool tones.

Robert Howard contributed a collection of fine sketches, both in water color and in chalk, and some interesting wood carvings, which represented a part of the harvest of his last year's trip around the world. Some of the sketches have already been reproduced in THE ARGUS, as illustrations for his serially published letters.

John Howard exhibited a single canvas, a mother and child, which was a truly masterful painting. Such rapid strides is this young artist making in his work

that we are beginning to look forward to the showings of each of his new products as being events of importance.

Following this exhibition, the Beaux Arts showed a collection of landscape paintings by Raymond Hill of Seattle. The subjects were drawn from Cape Cod and from the Pacific northwest. Hill's canvases were rendered in quiet tones and with meticulous precision. His simplified subjects were nicely designed, with a fine sense of depth and space, and with good local character. Concurrently, the Beaux Arts exhibited some delightful satirical etchings by John Sloan of New York, and a small group of works by Beaux Arts members.

At the East West Gallery, Edward Hagedorn shocked an expectant public by not being in the least shocking. The majority of his paintings were simply and beautifully rendered still life studies of flowers. He also showed some very fine California landscapes in pastel, a few colorful monotypes and three nudes, oils.

In the same exhibition was presented the first comprehensive collection of paintings by Matthew Barnes that has ever been shown. By means of this somewhat retrospective show, one was enabled to see wherein Barnes is one of our really creative contemporary painters. For a few days, following this two-man show, the same gallery was occupied by a varied collection of paintings, water colors and monotypes by W. H. Clapp, Ross E. Moffett, H. O. Albright and C. H. Robinson.

For the latter part of the month, the

East West Gallery showed photographs, drawings and prints, pertaining to the dance, to which exhibition the photographic prints by Anne Brigman and Imogen Cunningham of San Francisco and Arnold Genthe of New York were outstanding contributions. Also drawings by John E. Gerrity, Ralph Chessé and others. The exhibition opened the evening of February 25, with a reception honoring Michio Ito, the Japanese dancer who is visiting in California.

The Gump Gallery showed the most inclusive collection of prints from the works of the late Arthur B. Davies that San Francisco has yet seen, and some prints by Childe Hassam. Followed this, some paintings by Allan G. Cram of Los Angeles, in conjunction with which was exhibited a group of interesting decorative sculpture by Boris Lurski. Then came some atmospheric landscape paintings by William P. Silva, and wood block prints by Bertha Lum, which are well known.

A. Hugh Fisher exhibited some well-rendered etchings at Paul Elder's. Most of his subjects, being architectural, were more or less conventional in treatment, but his animal studies were broadly decorative and delightfully handled. The latter half of the month, the same gallery was given over to a showing of paintings by a heretofore locally unknown Spaniard, José Ramis, who might be called a "conservative modernist."

The exhibition of paintings by living American artists, from the Grand Central Galleries at New York, which was held at the Palace of the Legion of Honor, was too extensive to be reviewed briefly. Being largely representative of the National Academy, it was conservative to a degree. It contained a small number of excellent works and a large number of very indifferent ones.

For one brief week, the Temple Emanuel housed a collection of paintings, drawings, lithographs and sculpture by Peter Krasnow of Los Angeles. Many of the works had already been seen here, but are always worth re-seeing. Some of his new drawings were superbly rendered, and he has attained new heights of workmanship in his latest sculpture. ATLANTIS, a group cast in brass, which was purchased by Albert M. Bender of San Francisco, is now on view at the Decorative Arts Exhibition.

The opening of the second Decorative Arts show was probably the most exciting event of the month, and one of the really significant events of the year. Its importance to San Francisco may scarcely be over-emphasized, since it comprises not only the fine and applied arts, but purely utilitarian decorative objects—all of which have been produced in California. The list includes not only furniture, sculpture, painting and metal work, but ceramics second to none, glorious handwoven fabrics, building materials and accessories (used in constructing the settings for the show), incomparable lighting fixtures, and so on—a surprising display of West Coast products.

The auditorium of the Women's City

(Continued on page 13)

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD



A drawing by Robert B. Howard from a carving in an Indian temple. This is the fifth of a series of excerpts from letters written by him while making a trip around the world.

Colombo, Ceylon, 1 June, 1928.

TODAY I BOUGHT ME a worthy ticket for Batavia, which is where the stuff for roads comes from, so I hear. Anyway, it's in Java, where they dance.

The last ten days have been very rich, for I took train from Bombay, soon after last writing you, and didn't get off till reaching Conjeevram. Among the hundreds of Hindoo temples there I saw the seven finest, and came away utterly drugged with sculpture. It's just appalling.

The lower parts are in good hard granite, and most of the carving is surpassing fine, but the upper parts of the great towers are of brick. The upper statues, being done in a hard plaster, are less fine as sculpture, but are amazing in technical skill. Some of the towers are nearly two hundred feet high and every square foot of them is sculpture-covered. Each statue is an original—no modern western method of repeating casts from molds—so you can imagine the amount of artistic toil that went into the buildings. It makes one dizzy to think of it.

The people in the south are very different from those of upper and central India—more picturesque, more naked and rather more fresh. I met an Englishman at the travellers' bungalow who urged me to go on to Seven Pagodas, out on the coast of the Bay of Bengal. So I

did. I spent the night at Chingleput—neat name, neat town—and got me a cart and pony for the twenty-mile drive. Green and pink was the cart, yellow the pony and black the driver. So low was the cover of the cart that I must needs lie down all the way—or sit doubled up, which I did.

The way led through the open jungle, with many native villages to take the eye. They were engorged with palms and filled with black folk guzzling coconuts. At last the sea was reached and there, beneath a lighthouse, stood neat little temples and monuments in monolith, carved out of convenient boulders on the shore. Some of them were half finished, and hence fascinating because they showed how it was done. Lots of fine sculpture, too. And what a setting! 'neath stately palms, on the edge of the jungle, with the wild shore of the Bay of Bengal just beyond—and lush, untamed gardens fringing the beach.

Back to Chingleput again for the night, and then on to Tanjore and Trichinopoly. I "did" these two cities in one day and rued it, for the heat was very fierce and I had to drink constantly to keep going. I stuck to soda water, to be on the safe side, but began feeling funny in the great rock temple at Trichy.

Next day I reached Madura and there had the luck to pal up with the inspector of the railroad lunch rooms and restaurant cars; so I ate well. I learned from him that the soda water I'd drunk the day before had been bottled by the natives from the bathing tanks of the city and aerated with inferior carbon gas. It was just the stuff to breed dysentery. Pleasant thought, what?

I spent some time at Madura, partly to rest, and partly because the temple there was so enthralling. There I found a festival in progress, with richly caparisoned elephants and gorgeous canopies carried aloft with all the pageantry that one associates with such affairs in India. Golly! it was thrilling. There, too, "untouchables" are allowed the run of the whole temple, almost to the inner shrines which only priests may enter. Elsewhere in India this freedom is utterly forbidden in the temples.

I visited the place many times, catching all of its great moods. In the quiet afternoon, with the clear sunlight and crisp shadows making every rich detail stand out startlingly, the brilliant colors rip one's eyes to shreds. Then again in the evening, when the tapers and the incense were lighted, and the great towers caught the last faint rose of sunset. And yet again at night, alone in the darkness. Among stealthy shadows passing priests gave me looks from dark faces that made me shudder and hurry on—to stumble over some sleeping native sprawled behind a column, or against a worshipper lurking on a dark staircase.

I went again in the early morning

when the sun sent oblique shafts of brilliance through the blue haze of incense smoke in the long corridors. Then I found there high-caste girls and women who had brought their offerings of fresh flowers and fruits, kneeling in their soft silken scarfs. In another hour the teeming life of a new day had begun.

With elation in my heart, I took the express for the south and Ceylon, and reached Talaimangar, a landing place on this fragrant isle, at dusk. A day at Amradhapura—the famous lost city of Ceylon—then on to Colombo through the most deliciously ravishing country I've ever seen—green, wet and tropical. The forests breathe forth exotic odors of sweetness. The villages have a subtle, delightful fragrance, like newly sharpened pencils. And the people are utterly different from the Indians, who seldom smile, for here, where prosperity reigns, they laugh and sing, and are well fed.

I got in a visit to Kandy, too—a never-to-be-forgotten excursion through rich mountains covered with terraced rice fields, rubber and tea plantations, and unbelievable beauty. Water gushes everywhere, cool breezes blow, and semi-precious stones lie on every hand. A paradise, this peerless isle! And now for Java.

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DIVERS' COVE

A pastel by WILLIAM GRIFFITH

Why the Change at Santa Cruz?

By FLORENCE WIEBEN LEHRE

LAST YEAR Santa Cruz surprised California with the merit of its First State-wide Art Exhibition. A small city, unheard of before as an art center, and with a limited group of women as the moving spirit, presented an initial exhibition of which any large city might justly be proud.

This year Santa Cruz surprised us again. But the surprise was different. And we are tempted to ask why the second attempt did not parallel the first. Perhaps the jury of selection was not to blame, but something did happen to change the high standard set last year.

This year's exhibition stood, nevertheless, as a monument to the industry, the energy and the idealism of the Santa Cruz Art League, and particularly of "The Santa Cruz Three"—Margaret Rogers, Leonora Naylor Penniman and Cor de Gavere.

Knowing what the population of Santa Cruz is, the average person might expect that its statewide show would contain a few worthy works by local artists, with perhaps several creditable paintings from the outside, and that the rest would be of an indifferent quality. Not so. It was, despite its conservative character, an admirable showing and a tribute to the enterprise of its sponsors.

Of course, there is no use denying that the exhibition was too conservative, that there were many things in it which should never have passed even the most lenient of juries, and that, "statewide" though it was called, the various sections

of California were not adequately represented.

The largest and most important works in the collection were from the South. Some of the finest pictures from southern California that we have seen were there. We have in mind particularly the pastels and water colors by Luvena Buchanan Vysekul, Barse Miller and Karl Yens. Still, the absence of the really forward-striding artists from all through the state was disturbingly evident, and the fire of enthusiasm was undeniably damped by lack of the inspirational radicalism to which so many of California's best painters are devoted.

But consider: A small city, a seaside resort, with all the merits and demerits of the "tag," attempts a big cultural enterprise. The city's beaches are defiled, so to speak, in the usual summer-resort manner, by ramshackle wooden buildings which house merry-go-rounds and such. The Casino, in which the art exhibition was housed, is given over to the usual catch-penny devices, including a "catch-dollar" concession which for years has educated the Santa Cruz public and tourists in the "appreciation" of pretty redwood trees painted on nice oval slices of the trees themselves—slices whose edges carefully show the bark of the trees. Of course, if the gaping watchers of the spectacular painter who rents the concession should not fancy redwoods, there are cute pictures (real oils, hand painted) of hard-boiled La France roses, and breaking waves that could never

break because they are carefully pinned up and tucked in.

Through all this welter of cheap "hallyhoo" and vulgarity the visitor must pass in order to reach the Santa Cruz Art League's annual exhibition, thereby entering another world—a world of refinement and dignity. All of which makes the effort of Santa Cruz toward a real art exhibition the more admirable. Again we pay tribute to that little group of Santa Cruz women who had the courage to bring about the seemingly impossible.

Through the generosity of S. Waldo Coleman of Santa Cruz, the League was enabled to offer prizes, which were awarded as follows:

First prize, oils (purchase prize): Charles Reiffel, San Diego, \$500.

Second prize, oils: Paul Lauritz, Los Angeles, \$200.

First prize, water colors: John Cotton, Glendale, \$100.

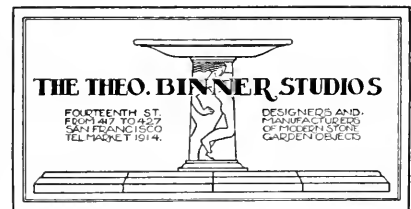
Second prize, water colors: Edith Maguire, Monterey, \$50.

First prize, pastels: William Griffith, Laguna Beach, \$35.

Second prize, pastels: Luvena Buchanan Vysekul, Los Angeles, \$15.

Awards of special mention, without financial compensation, were made to the following: Selden Connor Gile of Belvedere, Jeanette Maxfield Lewis of Fresno, John Hubbard Rich of Hollywood, Edouard Vysekul of Los Angeles, Theodore B. Modra of Hollywood, Catherine Seidenbeck of Carmel, and Karl Yens of Laguna Beach.

All of the awards show a strong leaning toward the conservative. But, before blaming the jury of awards, we should recognize the fact that work by the more creative contemporary painters was conspicuously absent. Which leads us again to ask: "Why the change from last year?"



OLD VENICE



ANTIQUES
VENETIAN GLASS

517 Sutter Street San Francisco

A Note or Two on Music

By RAYMOND EDWARDS



LA CASA ALTA

Luncheon Dinner

442 Post St., San Francisco

THE OUTSTANDING EVENT of Alice Seckels' Matinées Musicales, so far this season, was the recital given by Luisa Espinel, *discuse*, at the Fairmont, San Francisco, January 28. Charming, naive and refreshing, this lovely young artiste completely captured her audience. With sincerity and quiet poise, she sustained an equal merit, in both her singing and dancing, throughout an interesting and engaging program. She was ably and musically assisted by Nino Herschel at the piano.

A premier of interest to San Francisco was the recital by the young Polish composer-pianist, Yagodka, at the Fairmont, January 31. Yagodka has a full, resonant, luscious tone, and considerable technical facility, but he is yet too immature an artist to understand economy of line. Color is there, but without gradation, and an untutored abandon which was particularly noticeable in the Gluck-Brahms GAVOTTE. However, under careful and intelligent tutelage, this young talent may develop soundly and legitimately, as it has originality and assurance. His most accurate interpretations were those of his own compositions.

At the eighth pair of Symphony Concerts, which were held in the Curran Theatre and the Dreamland Auditorium on February 8 and 9, respectively, Alfred Hertz had enlisted the glowing and splendid support of Margaret Matzenauer, in a series of Wagnerian arias. Enthusiastic audiences greeted this eminent contralto, as well as the beautiful and finished 'cello playing of Michel Penha, whose performances are always a joy to grateful San Franciscans.

Undeterred by the Chinese New Year celebration, which was doing its best to deafen all concert-goers, the inimitable Geraldine Farrar "staged a come-back," so to speak, February 10, at the Curran Theatre. The audience which greeted the famous soprano evinced not only a natural curiosity, but true and well-merited loyalty. Farrar's sing-

ing was invested with sincere musical artistry. That the voice itself has lost much of its versatility, and is now limited in range and luster, while it is to be regretted, is to be expected. We are not only conscious of, but should be grateful for, the generous, wholesouled way in which Farrar has, in days past, spent her powers for the edification of opera lovers. She gave in San Francisco the same program which she presented at her first New York concert this season, and was splendidly supported at the piano by Claude Gouviere.

Pro Musica, unable to give us its promised taste of LE ROI DAVID, because the score for it failed to arrive in time, substituted an interesting and novel program comprising works by Arthur Honegger, the celebrated composer-pianist-conductor, at the Fairmont, February 12.

Perhaps the most convincing part of the performance was the piano work of Mme. Honegger. She has unqualified musical ability, and her unquestioning acceptance of her husband's difficult and extraordinary musical compositions went far toward carrying conviction to an audience which was made uneasy by tonal and discordant problems. Mme. Cobina Wright, soprano, sang with assurance and interpretative insight numbers pianistically conducted by the composer. Accompaniment is not one of Honegger's accomplishments. Penha again distinguished himself at the 'cello.

At Tito Schipa's recital, Dreamland Auditorium, February 18, he presented, for the most part, Spanish songs. His splendid singing lacks little in its range to place him among the foremost singers of all time. Frederick Longas, composer-pianist, accompanied him.

Superb artistry and ability, and extraordinary vocal variety distinguished the singing of Mme. Povla Frijs, the Danish soprano, in her recital on Sunday evening, February 24, in the Italian Room (Continued page 17)



S. KERTESJ. PARIS

The hands of Imre Weiss, the modern Hungarian composer-pianist, who gave several recitals in California during February.



Sculptured head of Roland Hayes, the exceptional colored tenor, who is touring California during March.

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A Long Short Month

(Continued from page 9)

Club, where the exhibition is now housed, has been effectively redecorated under the direction of Rudolph Schaeffer. A long, narrow pool occupies the center of the room, with a sculptured group, in direct-cut stone, by Ruth Cravath, at one end of it. On the stage, which serves as a lounge, is a group of three decorative windows, executed in both colored and sand-blasted glass. In front of these, on a slender shaft, stands Krasnow's ATLANTIS.

Aleoves which extend under the balcony house ensembles which represent portions of rooms or bits of garden. The divisions between the aleoves are emphasized with "skyscraper" pylons, surmounted by decorative lights.

The eight principal ensembles are as follows: garden corner sponsored by the San Francisco Garden Club; garden court designed and decorated by Helen Forbes, Florence Alston Swift and Marian Simpson; bedroom designed and executed by Jacques Sehnier; man's room arranged by Forrest Brisse, furniture by Kem Weber, Los Angeles; study, including furniture, designed by Lucien Labaudt; breakfast room arranged by Waldvogel Studios, Monterey; dining room, furniture designed by Fritz Baldauf, executed by A. F. Marten Co., and living room, including furniture, designed by Rudolph Schaeffer, executed by A. F. Marten Co.

In almost every case, many additional credits should be given to individual artists, designers and manufacturers for contributions to the above ensembles, but our limited space precludes our doing so, or listing the many interesting exhibits in the balcony.

The second Decorative Arts Exhibition is one of the best of its kind that has yet been held in the entire country, and, because of it, San Francisco owes a debt of gratitude to the Women's City Club and the San Francisco Society of Women Artists, who sponsored it, as well as to Rudolph Schaeffer and a score of other artists and designers who labored so valiantly and untiringly to accomplish its materialization.

THE BOHEMIAN CLUB ANNUAL, which opened February 16, contained eighty-five paintings, water colors and etchings by artist members of the club. Upon entering the Jinks Room, where the show was hung, one's eye was immediately attracted to the painting, IN ARABY, by Albert Herter, the club's most recently elected artist member. This solidly painted canvas represented two Arabian women, seated, and was richly colorful.

Among other outstanding canvases were several of James G. Swinnerton's brilliantly dramatic, decorative desert landscapes, two landscapes by Lee Randolph; ZOE and a still life by Spence Macky; A MARINE LAGOON, and CLIMBING SHADOWS by Douglass Fraser; an impressionistic seascape, SUNSHINE, CARMEL BAY, by C. C. Judson, and a characteristic landscape, EARLY MOONRISE, by Will

Sparks. H. B. Blatchly's water color, THE DUNES, was nicely felt and well rendered.

THE BERKELEY LEAGUE OF FINE ARTS held its seventh annual election of officers February 20 at the Hotel Durant, Berkeley, California, following a dinner given in honor of Dr. Thomas Cook and Wallace H. Miller who were responsible for the League's new galleries in the Hotel Durant. Samuel Hume was the speaker of the evening.

The following elections were made: Bernard R. Maybeck, president; Lee Randolph, first honorary vice-president; Lucretia Van Horn, second honorary vice-president; Mrs. E. C. Hills, first acting vice-president; Hamilton Wolf, second acting vice-president; Mrs. E. M. Guttridge, treasurer; Mrs. Louis Sands, recording secretary; Mrs. Mary Young-Hunter, corresponding secretary; Mrs. Marie A. Reimers, historian, and Mrs. W. B. Fuller, librarian. A jury of selection was also appointed, as well as an advisory board and several committees.

FRIENDS of the Portland Art Museum, Portland, Oregon, have purchased and presented to the museum the complete collection of Egyptian scarabs which was the property of the late Albert E. Doyle. Mr. Doyle bought the collection in 1927. It was known as the Gayer-Anderson collection of scarabs and seals, and had been on exhibition for some time at the Ashmolean Museum, Oxford, England. More than 1300 objects are in the collection, and 5000 years of history are represented by the scarabs and seals. They date from the pre-dynastic down to 30 B. C.

THE DYBBUK, so effectively produced by the Temple Players, San Francisco, last autumn, has again been given under Zemach's direction, opening at the Pasadena Community Playhouse, February 5.

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Art in Utah Schools

AT LOGAN, UTAH, there was held throughout February the First Annual Rocky Mountain Exhibition of Modern Art, sponsored by civic organizations of Logan, and by the Logan Senior High School, in whose halls the exhibit was hung.



ASPENS, oil painting by Birger Sandzen, awarded the \$300 purchase price in the First Annual Rocky Mountain Exhibition of Modern Art, held last month at the Logan Senior High School, Logan, Utah.

(Right) VENETIAN BARGEMEN, oil painting by Barse Miller, winner of the \$200 purchase price at Logan.

Commenting upon the exhibition in the Ogden Standard-Examiner, Frederick G. Ruthrauff, himself a painter, and president of the Utah Art Institute, writes:

"While designated as an exhibition of modern art, very few of the exhibitors are showing pictures that even remotely approach modernism as it is known in the great art centers of the world. Five or six of these exhibitors might be listed as having a modern feeling, but all of them, save one, are showing pictures readily understandable and with very little of the abstract. The one exception being Haldane Douglas of Los Angeles, whose work is in the modern manner. The balance of the show embraces everything

from neo-impressionism to the most ultra-conservative.

"It is, however, a mighty good show, and one that brings a breath of fresh air to the artists of the Rocky Mountain district, and should reflect great credit upon its sponsors. The exhibitors have been carefully chosen, and nearly all of them have sent in fine examples of their work."

Sixteen Rocky Mountain artists were represented with four pictures each, and twenty Utah artists, with five pictures each, 150 paintings in all.

Two purchase awards were made, one of \$300 to Birger Sandzen of Lindsborg, Kansas, for his painting, ASPENS, and one of \$200 to Barse Miller of Los Angeles for his VENETIAN BARGEMEN. These canvases will be added to the Logan Senior High School's permanent collection, now valued at nearly \$3500.

The organizations sponsoring the exhibition included: Agricultural College Women, American Legion, Board of Education, Business and Professional Women's Club, Chamber of Commerce, Clio and Elks Clubs, Faculty Women's League, Kiwanis Club, Ladies' Literary Club, Logan High School, Parent-Teacher Association, Rotary Club, Utah Agricultural College.



A council was formed to handle the business of the composite body, with officers as follows: President, Ethelyn O. Greaves, director, Raymond Hendry Williams; secretary-treasurer, May McCarrey. Particular credit for the success of the undertaking is due to Raymond Hendry Williams, head of the art department of the Logan Senior High School for the past three years.

AT SPRINGVILLE, UTAH, will be held next month the eighth annual national exhibition of the Springville High School Art Association. This annual exhibition, fostered by a student body of less than five hundred pupils, has maintained a

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GEOMETRIC BALLET, a scene from the "Realm of Abstraction," in the fifteenth annual Variety Show given recently by students of the Glendale Union High School, Glendale, California. This act, which was designed and directed by Jean Abel, of the art faculty of the high school, symbolized the modern artist and his profound absorption in abstract and geometric forms. The music for the ballet was from Tchaikowsky's "Nutcracker Suite."

standard which commands the attention of art-minded people throughout the country, and has furnished an example which—to the credit and advantage of all concerned—is being followed by schools in other communities.

The exhibition, as in previous years, is invitational, and all canvases submitted must pass a jury. Among the artists who will be represented in the coming show are the following: Jonas Lie, Emil Carlson, John F. Carlson, Max Wiecezorek, Hayley Lever, Hansen Puthuff, Alfred Schroff, William P. Silva, Matteo Sandona, John M. Gamble, Lee Randolph, Leopold Seyffert, Ernest Lawson, Charles Gruppe, E. W. Redfield, Jay Connaway, Charles Davis, Frederick C. Frieske, Birger Sandzen, Nicolai Fechin, Mary Butler, A. B. Wright, Lee Greene Richards, E. H. Eastmond, Belmore Brown, Maurice Braun, Susette Keast, Ettore Caesar, Cornelis Botke, Jessie Arms Botke, Leland Curtis and Walter Baum.

A purchase prize of \$600 will be awarded this year, and there will also be a substantial second prize. The art gallery of the Springville High School now owns nearly two hundred canvases. It is recognized by the citizens of Springville as a valuable asset to their community, and a fund is being raised to assure the permanence of the annual exhibitions.

The Springville High School Art Association, incorporated under the laws of Utah, has a board of seven trustees, as follows: Ernest E. Knudsen (principal of the high school), president; J. Frank Bringham, vice-president; J. F. Wingate, secretary-treasurer; Dr. George L. Smart, Wayne Johnson (head of the high school art department), Milan R. Straw and G. A. Anderson.

THE EDUCATIONAL DEPARTMENT of the Fine Arts Gallery of San Diego, under the direction of Ralph Morris, recently has been given an enthusiastic impetus

by the offering of free instruction in a number of departments of art, each Saturday, to children of San Diego County.

For two years Mr. Morris has arranged programs of demonstration in painting, print-making and craft work, one Saturday in each month for the pupils of the city schools, and another Saturday for the boys and girls from the county. These programs were always planned with music, gallery tours and souvenirs.

Almost from the very beginning, this feature of the gallery's activities was responded to with greater interest by the teachers and children of the county than by those of the city, where art meets the competition of many other attractions. This year the board of supervisors of San Diego County granted to the art gallery the sum of \$6000 to enlarge the opportunities for the county children.

THE CALIFORNIA ART TEACHERS, Southern Section, at their recent annual election of officers, chose Douglas Donaldson to serve as president during 1929. He succeeds Jean Abel.

Other new officers are as follows: Vice-president, Jane Hood, succeeding Marjorie Hodges; secretary, Ida May Anderson, succeeding Annie McPhail; Helen Ryan, succeeding herself.



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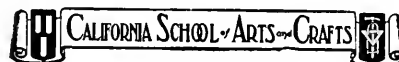
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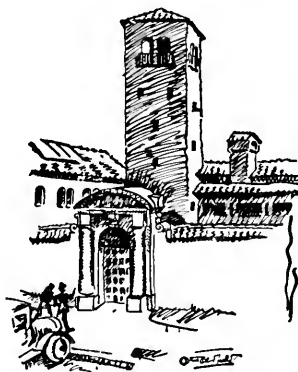
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THE FITCH STUDIO

A decorative screen, by Edith Hamlin, exhibited last month at the new El Prado Gallery and Studio, San Diego, and now at the Decorative Arts Show, San Francisco.

El Prado and Otherwise

By HAZEL BOYER BRAUN

THE OPENING EXHIBITION of the El Prado Gallery and Studio, at San Diego, was an event which created genuine interest there during February. Esther Stevens Barney, owner and director of the venture, set a new standard of chasteness in ideas for a sales gallery. She expects to confine her interests solely to works by California artists, devoting her walls to one-man shows, and exhibiting only one or two works at a time.

As Mrs. Barney is, herself, a recognized artist, her taste and judgment will lend stability to her venture. She is identified with the principal art activities of San Diego, and is a member of the acquisition committee of the Fine Arts Gallery.

AFTER A CYCLE of print exhibitions, the Fine Arts Gallery of San Diego is now showing three collections of paintings comprising portraits by Susan Ricker Knox, folk subjects by the brothers de Zubiaurre, and a joint show of works by C. A. Fries and Hilda Van Zandt.

The collection of about twenty portraits by Miss Knox represents several years' work. Her earlier canvases, when she was specializing in painting children, show a broad, direct technique, and a sensitiveness to character. But the greater

part of the collection is composed of more recent paintings of figures in sunlight. In these subjects she shows a preference for high-keyed color which, while it is clear, is tinny and hard. Her exhibition, as a whole, seems to lack an inspirational quality.

The third San Diego exhibition of the brothers de Zubiaurre shows an advance in their works which results from a complete familiarity with subject matter. They seem to be no longer concerned with a literal portrayal of their subjects, but have attained to inventive conceptions of them. A thread of playful humor runs through their painted folk-lore, which concerns the simplicity of Basque peasant life.

One may find Ramon's houses rather surprising, as they look like stage settings. And he has a queer way of slicing his subjects into stiff silhouettes, painted with crude ultramarine and vermilion, straight from the tube. One may also be somewhat shocked by the fact that Valentin, with all his urge to maintain the truth, paints a black sky in a sunset light. But out of it all rises the conviction that Art may, indeed, be wedded to Life and, at the same time, divorced from Literal Fact.

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A Note or Two on Music

(Continued from page 12)

of the Hotel St. Francis. Especially noteworthy was the ease and charm of her diction, whether in the CREDI NELL' ALMA Mia of Benati, the RASTLOSE LIEBE of Schubert, the COLLOQUE SENTIMENTAL of Debussy or the little love song, JEG ELSKER DIG, of her own Danish Greig. Lest the reader suppose the entire program to have been lyrical, one might mention, among others, Moussorgski's tremendous LA MORT, CHIEF D'ARMEE, in which Mme. Frijsh rose to magnificent heights. At the piano, Elizabeth Alexander displayed even more than her wonted skill, as a number of the accompaniments demanded technique of an unusual and difficult order.

RICHARD BUHLIG will conduct a class in piano playing at the Rudolph Schaeffer Studios, San Francisco, from April 3 to May 11. The class will include player members, to whom instruction will be directly given, and listeners. Only six players will be accepted, but there will be no limit on the number of listeners.

The class will meet twice a week, on Wednesday and Saturday afternoon, from two to five o'clock. The lessons will be conducted at two pianos and, in addition to practical demonstration, Mr. Buhlig will speak on such matters relating to musical history, style and esthetics as the compositions under consideration may suggest. The course will thus embrace all aspects of piano playing, and will also constitute a survey of music in general and in its relationship to the other arts.

FLORENCE FRASER, a young pianiste and *diseuse*, gave a recital at the Berkeley Playhouse, February 24. Miss Fraser is, apparently, a thorough musician and a thorough student of the works she performs. Her renditions, however, are unconventional and extremely personal. There is a pensive quality in her playing that almost gives one the impression, at times, of improvisation.

In her role of *diseuse*, Miss Fraser gave a series of three medieval French spinning songs, reflecting in her rendition of them the incomparable precepts of Yvette Guilbert, with whom she

studied in Paris. Miss Fraser has poise and great personal charm, and an intimate attitude toward her audience which bespeaks a rare "stage sense."

THE SIXTH AND FINAL concert of the Mills College series will be held the evening of March 13 when Florence Macbeth, of the Chicago Civic Opera Company, will give a recital in the Chamber Music Hall of the Music Building, Mills College, California.

A NEW TRIO makes its initial bow to San Francisco the evening of March 5, at the Playhouse, when Margaret Tilly, pianoforte, Flori Gough, 'cello and Julian Brodetsky, violin, will give a program of Beethoven and Tschaiowsky selections.

TWO YOUNG PIANISTS, Estelle Caen and Lawrence Hahn, will give a two-piano concert March 5, at Sorosis Hall, San Francisco. They will be assisted by Le-lane Rivera, soprano, with Herbert Jaffe at the piano.

Les Independants

(Continued from page 3)

istic style and the other in his romantic.

George Lucien Guyot shows both painting and sculpture. His painting is a melancholy village on a river, that expresses the very essence of winter, and the sculpture a dejected polar bear, who also does nothing to warm up the chilly atmosphere. Here we close the alphabetical cycle.

In the catalogue were the names of a number of artists whose works I wished to see, but which, in spite of diligent search, I was unable to find. Perhaps they were not there. This theory is supported by the fact that the book listed two paintings by one Harold English, but I have excellent reasons for knowing that he sent nothing at all!

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What We've Been Reading

MUSIC AT MIDNIGHT is one of those delightfully reminiscent books that one reads eagerly and with unlagging interest. In writing it, Muriel Draper recounts her recollections of "the golden era" of her life at Florence and London, during the six years just preceding the world war.

In their studio in Edith Grove, she and her husband, Paul Draper, drew about them such of the world's outstanding musicians as drifted in and out of London. There, through the quiet hours of the night, sometimes until dawn, duets, trios and quartettes were performed by musicians who, in some cases, had never before played together and, perhaps, never have done so since. Such musicians as Ysaye, Rubinstein, Stravinsky, Casals, Thibaud and numerous others gathered at Edith Grove and there made historical "music at midnight."

Mrs. Draper also gives us intimate glimpses of Henry James, Chaliapin, John Sargent, Norman Douglas, Baroness von Hutten and scores of other people who are internationally known. But these celebrities are merely the *raison d'être* of MUSIC AT MIDNIGHT. The book's real charm lies in the personality of Muriel Draper herself, a keenly alert woman of the world, adoring people because she adores life. She has a fine sense of proportion, a deep regard for art and a nicely blended propensity for sanity and foolishness, balanced on a delightful sense of humor.

She knows how to accept people's surfaces for what they are worth, skillfully respecting the masks they may choose to wear but never mistaking them for the faces beneath.

The beginning of the war was the end of Edith Grove for Muriel Draper and her beloved friends. But she recognizes in its advent more than that. She says: "Abortive democratic principles, the socialization of the arts for the standardized benefit of the prolific 'brotherhood' of man, the lack of one great figure to dominate so many interrelated parts of the world as have been thrown pell-mell together, all these currents have accelerated the temporary eclipse of the grand scale. No conscious nobility of purpose in life and therefore no great living. No great living, and therefore less and less great art. They are losing the code, and with a universal increase of intelligence and technical virtuosity that is in almost exact inverse ratio to standards of value, there is little left that can be presented on the grand scale." (New York: Harper and Brothers; \$4.00.)

POEMS FROM THE RANGES are full of the color of the cattle country, with its rolling hills and tule marshes, "unbreathed desert air" and clear skies—"never to be fathomed depths of light." Charles Erskine Scott Wood writes with a directness that is well suited to the ruggedness of desert life, and his lines are sometimes highly expressive.



Frontispiece, POEMS FROM THE RANGES by Charles Erskine Scott Wood, from a wood block by Ray Boynton.

In the poem, THE WATER HOLE, for instance, Wood describes how one may lie on the rye-grass, with a saddle and blanket for a pillow, and there, steeped in a flood of desert silence—"to chew my soul as a cow her cud." And, again, the poem BETSY, which deals of a mare that can travel with incomparable swiftness—

"And all my sins are left behind
When I dare to let her go."

Wood's amusing poem, BILLY CRADDOCK IN ROME, is already well known. Billy hailed from the P Ranch on the Blitzen. He apparently crossed the ocean and "did" Europe. His observations regarding Rome lead one to believe that he was not favorably impressed. Some of the POEMS FROM THE RANGES have previously been published in *Poetry* and in other magazines, but many of them are herein presented for the first time. The book has been printed by the Grabhorn Press and the edition is limited to five hundred copies. (San Francisco: The Lantern Press; \$4.00.)

Other Books Received

Art in England, by William T. Whitley. A comprehensive survey of British art from 1800 to 1820, very finely illustrated. New York: Macmillan; \$9.00.

Poems, by Ruby Boardman. Autobiographical and intensely personal poems by an American girl who has now long lived abroad. London: John Lane The Bodley Head Ltd.

Elementary Principles of Landscape Painting, by John F. Carlson, N. A. Written and illustrated by one of the outstanding landscape painters of the National Academy of Design. The book is intended expressly for the art student and the beginner. Mountain Lake Park, Maryland: National Publishing Society; \$4.00.

THE CALENDAR

FOR MARCH

Note—Data for The Calendar should reach THE ARGUS by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley Art Museum—March 1 to 31, first No-Jury Exhibition by Berkeley Artists. Lectures: "Contemporary Art," by Worth Ryder, March 6 at 8 p. m. "Russian Art," by Dr. Alexander Kaun, March 18 at 8 p. m.

Berkeley League of Fine Arts—At Durant Hotel, March 3 to 20, oils, water colors and pastels by Mrs. E. C. Hills.

Casa de Manana—March 1 to 31, paintings by "The Santa Cruz Three," Leonora Penniman, Cor de Gavere and Margaret Rogers. Batiks by Mrs. Ruth Gilderleeve.

CARMEL

Court of the Seven Arts—March exhibition of the Carmel Art Association.

DEL MONTE

Hotel Del Monte Gallery—Paintings by California artists.

Marsh's—Rare oriental art.

GLENDALE

Tuesday Club—Landscapes by Theodore Hulman and Mrs. W. T. Campbell.

HOLLYWOOD

Braxton Galleries—Exhibition of bronzes by Paul Manship.

California Art Club—Paintings by ten artist members. Merle Armitage loan collection of prints.

Chamber of Commerce—Works by artists of Hollywood.

Kanst Art Gallery—Paintings by eastern artists.

Print Rooms—New drypoint heads by Cadwallader Washburn.

Women's Club—Exhibition by the Society of Younger Painters.

LAGUNA BEACH

Laguna Beach Art Gallery—Until April 15, first exhibition of paintings and sculpture in the Laguna Beach Art Association's new gallery. Sixty-four painters and four sculptors represented.

LA JOLLA

La Jolla Art Gallery—Miniatures and paintings of flowers by Martha M. Jones.

LOS ANGELES

Ainslie Galleries—Paintings by Dedrick Brandes Stuber. Western painters and older masters.

Bartlett Gallery—Wood blocks by Richmond I. Kelsey. General exhibition.

Biltmore Salon—Old and modern paintings from the Robert C. Vose Gallery, Boston.

Bullock's—English and Dutch paintings from London.

California State Exposition Building—Paintings by West Coast Arts, Inc.

Cannell & Chaffin—Etchings by Rembrandt and Ernest Roth.

Classic Art Gallery—Old and modern paintings.

Ebell Club—Paintings by Gennaro Faval. Miniatures by Emma Siboni.

Friday Morning Club—Paintings by Christian von Schneidau and J. Duncan Gleason.

Los Angeles Museum—Drawings and lithographs by George W. Eggers. Carved wood figures by Carl Halsthammar. Paintings of the Alps by Albert Gos. Woodcuts by Blanche Lazzell and Ernest Zeuthen.

Los Angeles Public Library—Exhibition by California Art Club. Art metal work from the Donaldson and Ekenstam Studios.

Newhouse Galleries—Paintings of the Sahara Desert by George and Martin Baer.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Stendahl Galleries—Joint exhibition by Gardner Symons, N. A., and Elmer Schofield, N. A.

Wilshire Galleries—Decorative water colors by Heath Anderson.

Van Keuren Galleries—Persian Art Center exhibit. Lectures by Dr. Ali-Kuli Khan on Tuesday and Friday afternoons.

Zeitlin's Book Shop—Paintings by James Redmond.

OAKLAND

Mills College Art Gallery—Permanent collection of paintings by western artists.

Oakland Art Gallery—March 6 to April 6, annual exhibition of paintings by western artists, in co-operation with the Oakland Art League.

PALO ALTO

Palo Alto Art Club—At Palo Alto Library, to March 8, water colors by Enid Kinney. March 8 to 31, exhibit of photographs by members of the club.

Stanford Art Gallery—To March 3, paintings by Sara Kolb Danner. March 4 to 31, landscapes in oil by Frank H. Marshall.

PASADENA

The Gearharts—Block prints by Arthur Hall and Norma Bassett Hall.

Huntington Gallery—English portrait masters. Flemish and Italian paintings.

Kievits Galleries—One-man exhibition of paintings by Maurice Braun.

Grace Nicholson Galleries—Parish Watson collection of ancient Chinese and Persian paintings, sculpture, rugs, ceramics, miniatures and art objects. Contemporary American paintings from the Grand Central Galleries.

Pasadena Art Institute—Paintings by California artists.

Pasadena Public Library—Paintings and prints by Pasadena artists.

Sowers Print Shop—Japanese color prints.

Tilt Galleries—Old masters from M. M. Chapellier & Co., of Brussels, Belgium.

SAN DIEGO

El Prado Gallery and Studio—March 1 to 31, paintings by San Diego artists.

Fine Arts Gallery—Water colors and prints by Henri de Kruif and Barse Miller. Lithographs by William S. Schwartz. Wood carvings by Carl Halsthammar. Drawings by Aloys Bohnen. Works by students of the San Diego Academy of Fine Arts.

Little Gallery—Modern Spanish paintings by Francesc Cugat.

SAN FRANCISCO

Beaux Arts Galerie—March 1 to 16, oils, drawings and water colors by Smith O'Brien; group show by artist members of Club Beaux Arts. March 16 to 31, decorative oils by Dorothy Simmons; water colors by Helen K. Forbes.

Bohemian Club—Through March 15, annual exhibition by artist members.

California Palace of the Legion of Honor—Through March 3, 150 paintings from the Grand Central Galleries. Permanent collections. The Palace will be closed during the remainder of March in preparation for the National Sculpture Society exhibition opening April 1.

Courvoisier's—To March 10, prints by Blanding Sloan.

De Young Memorial Museum—Through March 17, Annual Book Fair, sponsored by the San Francisco Branch of the League of American Pen Women. Permanent collections. Free art lectures on Wednesday and Sunday afternoons.

East West Gallery of Fine Arts—Through March 7, drawings, water colors and prints, by known artists, of subjects pertaining to the dance. March 8 to 21, paintings and drawings by Frances Brooks. March 22 to April 4, paintings by Francesc Cugat.

Paul Elder Gallery—Through March 16, landscape and figure paintings by Jose Ramis. Lecture, "Spain," by Mr. Ramis,

March 9 at 2:30. March 18 to April 6, wood blocks and etchings by Howard Cook and Leo Meissner of New York.

Gump Galleries—To March 11, paintings by William P. Silva; wood blocks by Bertha Lum. March 4 to 18, oils, pastels and miniatures by Lillie V. O'Ryan. March 11 to 23, water colors by Gunnar Widforss.

Vickery, Atkins & Torrey—General exhibition of prints.

Women's City Club—To March 10, Second Decorative Arts Exhibition, sponsored by San Francisco Society of Women Artists.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through March 9, annual winter exhibition by artist members. March 11 to 23, landscapes by Ralph Holmes. March 25 to April 6, landscapes and portraits by John M. Gamble and Clarence R. Mattel.

TEXAS

SAN ANTONIO

Witte Memorial Museum—March 1 to 15, paintings by Wayman Adams, N. A. March 15 to 30, circuit exhibition from the American Federation of Arts.

UTAH

OGDEN

Hotel Bigelow Gallery—General exhibition of paintings by American artists.

SALT LAKE CITY

Newhouse Hotel Gallery—To March 16, oils and drawings by Jack Sears. March 17 to 31, paintings by E. F. Larson.

SPRINGVILLE

Springville High School—Eighth Annual National Exhibition.

WASHINGTON

SEATTLE

Henry Art Gallery—March 10 to 31, first annual of the Northwest Print Makers.

Seattle Art Institute—March 1 to 31, paintings by Rockwell Kent; drawings by Grover Goodhue; etchings by Thomas Handforth; tapestries from the Herter looms.

HAWAII

HONOLULU

Honolulu Academy of Fine Arts—To March 7, exhibition of modern decorative art, sponsored by the Junior League of Honolulu. March 7 to April 1, old Hawaiian tapas.

MICHO ITO and his company gave a dance program at the Playhouse, San Francisco, February 27. It was much the same as the one that these dancers gave here last month, but profited greatly by being staged in a smaller, more intimate theatre.

The program was greeted by such enthusiasm that many of the numbers were repeated. The BURMESE TEMPLE DANCE, with native music, in which Ito appears with Pauline Koner and Georgia Graham, was one of the most popular of the dances. Hazel Wright's burlesque, DOWN SOUTH, is always irresistible, and Pauline Koner, one of the most finished dancers of the company, was always lovely to look at.

Of Ito's solo dances, PIZZICATO, PAIR OF FANS, SPEAR DANCE and IMPRESSIONS OF A CHINESE ACTOR were the most pleasing. Ito has poise, perfect rhythm and tempo, and knows the value of a pause. His dancing is very thoroughly inter-related with its musical accompaniment.

New Museums for Old

By FLORENCE WIEBEN LEHRE

THERE IS REJOICING in East Bay art circles over the prospect of new quarters for both the Oakland Art Gallery and the Berkeley League of Fine Arts. A boat house building, on Lake Merritt, is to be remodeled and enlarged to house the Oakland Art Gallery, and the Berkeley League of Fine Arts is to move, on April first, to the new annex of the Hotel Durant.

Both the Oakland and Berkeley galleries have had interesting exhibitions during February. The late Eduardo Scott had been a resident of both San Francisco and Berkeley. His surviving drawings, eighteen in number, were recently rescued from undeserved oblivion by W. H. Clapp, and exhibited at the Oakland Art Gallery.

Scott was one of the first California artists to turn from realism to line and form organization, and his drawings clearly reveal his esthetic reaction to pure design. It may be said that he was diligently searching for an expression of this esthetic reaction up to the time of his death.

Concurrently with the Scott drawings was shown a collection of paintings by Marian Tooker Hernandez. Mrs. Hernandez, though she is an American, has been a resident of the picturesque Balearic Isles, in the Mediterranean, for many years. Before establishing herself abroad, she studied at the University of Chicago, the Chicago Art Institute, and the Art Students' League at New York. In Paris she studied with Richard Miller. She identifies herself with contemporary effort, her works being low-keyed, somber interpretations of the sunny isles on which she lives.

The month's feature at the Berkeley League was an exhibition of works by a seventy-year-old artist, Marie Reimers. She is a Scandinavian, but has resided in Berkeley for forty years. Mrs. Reimers had never in her life, up to last May,

attempted creative art. But she studied with Vaclav Vytlacil, when he was in Berkeley last summer, and the results, so far as Mrs. Reimer is concerned, are interesting both artistically and psychologically.

One of the largest and most important one-man shows ever held by a local painter was that of Maynard Dixon, at the Mills College Art Gallery, during February. It was a beautifully arranged, comprehensive display of the evolution of a mural decoration.

Dixon, during recent years, has done some of the most important mural commissions in the West. Some of them are located as follows: the reference room of the California State Library at Sacramento; the dining room of the Arizona Biltmore Hotel at Phoenix; the Room of the Dons in the Hotel Mark Hopkins at San Francisco (in collaboration with Frank Van Sloun); the auditorium of the Technical High School at Oakland, and the West Coast Theatre at Oakland.

Two interesting coming exhibitions will be the Oakland Art Gallery's "open" Annual, and the Berkeley Art Museum's initial no-jury show. The Oakland Annual is scheduled for March 6 to April 6, inclusive. It will be held in co-operation with the Oakland Art League which, it may be remembered, was organized in 1927, during a controversy over the exhibition of some nude works. This year's amalgamation of efforts should eliminate any feeling of discord that may have survived.

As is its custom, the Oakland Art Gallery has invited twenty non-resident artists to exhibit works of their own selection. As most of these guest exhibitors are conservative or academic painters, the Annual is one of the most fair-minded and well balanced exhibitions held in northern California.



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A THINKER. Plaster. VUK VUCHINICH

SCULPTURE

by Californians

which is to be included in the National Sculpture Society's Exhibition of works by living American sculptors, to be held at the California Palace of the Legion of Honor, San Francisco, beginning the latter part of April.

PHOTOS BY GABRIEL MOULIN AND R. H. STONE



GIRL AND PENGUINS. Plaster.
EDGAR WALTER



OLD WOMAN. Bronze. ANDREW BOHRMAN



HELEN WILLS. Marble. HAIG PATIGIAN



EL CACIQUE. Bronze. DONAL HORD

A Calm Declaimer of Everlasting Beauty

By ARTHUR MILLIER

TEN YEARS AGO the paintings by Rex Slinkard were shown both at Los Angeles and at San Francisco, in memorial exhibitions, shortly after the young artist's death, when, at the too early age of thirty, America lost one of her potentially great imaginative painters. The exhibition made a profound impression on those who, at that time, were able to respond to the poetry of a man who passed his experiences of people and scenes through his imagination, painting them as dreams in a personal world of color and movement.

The collection was also shown at Knoedler's in New York. Then it was returned to the affectionate possession of a sister of Slinkard's fiancée, the latter having scarcely outlived him.

They wear well. One thinks a little of Arthur B. Davies, but Slinkard's works have a more joyous air. Under Robert Henri (for less than a year) Slinkard gained the only art instruction he ever had, other than that obtained at the old Judson School and the Art Students' League, both at Los Angeles. Later he assumed charge of the League, but it was on his father's ranch at Saugus that his calmer, brighter visions were put onto canvas. The overstressed drama of his earlier works, in which one finds an echo of his admiration for Bellows, and a passing enthusiasm over Maratta's spectrum pigments, disappeared.

Slinkard's friend, Marsden Hartley, wrote an appreciation of him which is reprinted in the catalogue of the present exhibition. We quote, too briefly, from it:

"He was the calm declaimer of the life of everlasting beauty. He saw with a clear eye the 'something' that is everywhere and in all places, for the poet's and the

visionary's eye, at least. He was sure of what he saw; his paintings and drawings are a firm conviction of that. Like all who express themselves clearly, he wanted to say all that he had to say. At thirty he had achieved remarkably . . . He was clear and entirely unshadowed."

THE TENTH ANNUAL Print Makers' International Exhibition was a trifle smaller than heretofore, three hundred and eight prints from fifteen countries being shown, and the whole giving a fair idea of what

anyone else, while much of the freshest work was in the large American and Canadian section. Here the block printers, Bernie F. Jameson, Ella Pfingston, Walter J. Phillips, H. Rudolph Pott, Franz Geritz, Blanche Lazzell, Frances Gearhart, Ernest W. Watson, Jessie Arms Botke, Agnes Weinrich, Clifford Silsby, Lewis Carlton Ryan and E. H. Suydam all showed work above the average. One of the most sensitive works in the American group was the lithograph, 4 A. M., by Russell Limbach. Sears Gallagher's Los

Angeles Chamber of Commerce gold medal plate of a fishing boat was the conventional idea of what an etching should be. Other etchers who made impressive showings were John Taylor Arms, John Cotton, William H. Drury, Alfred Feinberg and Robert E. Logan. Also the lithographer, Charles F. Ramus.

AN INTERESTING TALENT came to light at Jake Zeitlin's book shop in the water colors by Phyllis Shields. The first impression is of the impeccable technique that makes her washes flow so smoothly about the forms, alike, of artichokes or angels. She combines a sense of form with fine design which finds its end in the objects before her. There is an exquisitely flowing line. One would like to visit a world in which women pick ZINNIAS, where violinists draw such charming TOXES from their fiddles, or where Apaches and BLACK RAVENS disport themselves in such a happy design. Very young, for she is still in her teens, such a passion for rightness of design, and patience to achieve, should insure for Miss Shields an interesting future.



POPULAR TREE

Woodcut by JOHN G. PLATT

is being done by print makers the world over. But the topnotch practitioners were not represented, and France sent only one artist.

The color block makers, particularly the Englishmen, made a fine showing. Among them was A. Rigdon Read whose ROQUEFIZADE gained for him the Storrow prize. One of the most interesting etchers disclosed was the German, Ferdinand Staeger, whose Dürer-like technique worked out effectively the characters of a village church choir. The Greek, Bagdadopoulos, was one of the most accomplished technicians, while Martin Hardie used the conventional English horizontal stretch of water, with great distance, to make a fine plate called BRIC-A-BRAC.

The Italians concerned themselves mostly with allegorical figures in the Victorian vein. The Czechs do pictorial aquatints of architectural subjects better than

TWO BROTHERS, Martin and George Baer, sons of Chicago who have gained their training in Munich and Paris, and painted the inhabitants of the African desert in a technique assembled from a careful study of the wiggling rhythms of El Greco, the ponderable color of Cézanne, the drapery folds and little clasped hands of the German primitives, and the twentieth century brutalities of Kokoschka, had their first western showing at the Newhouse Galleries. They are painters to be considered, and their concentration on human character in the African pictures makes these works of compelling interest. In the later small landscapes of farmyards and old houses, with domestic animals, a sweeter and more affectionate coloration, coupled with a passion for fine painting which they picked up in studying their great idols, they have produced some real gems of painter-work.

(Continued on page 16)



OLD MAN Etching, ALFRED FEINBERG

A Sculptor Among Makers of Statues

By JEHANNE BIETRY SALINGER

ON THE EVE of the opening of the long-heralded exhibition of the National Sculpture Society at San Francisco, it will be considered significant by many that one of the West's most important sculptors should not be represented therein. I refer to Ralph Stackpole, who chose not to submit any of his work for entry in the sculpture show which is engaging the attention and interest of the entire country.

By all of the progressive artists, laymen and critics on the Pacific Coast, the name of Ralph Stackpole has come to be associated with sculpture in its most virile form, the cut direct method—as distinguished from clay modeling and cast work, and from machine cut "statuary."

Stackpole himself did not have such firm convictions at the start of his career. But because of his simple, robust and unequivocal mind and character, he recognized and accepted cut direct sculpture as a true artistic expression when he first encountered it.

It was during his first trip to Mexico that Stackpole began to approach sculpture as he understands it today. The yards of the public school buildings of Mexico City, in which enthusiastic students were carving stone which was furnished them, free of charge, by the Department of Education, proved to be a rare inspiration to this San Francisco artist. He returned to his California studio, satisfied that he had at last found a true form of sculpture.

The first important work which Stackpole executed by this method was the stone fountain which now stands in the Plaza at Sacramento. Massive and archi-



GABRIEL MOULIN

Ralph Stackpole's fountain in the Plaza at Sacramento is one of the most inspired and impressive works of its kind in the entire United States.

tectural in its design, the fountain is not an obvious "work of art," created to please popular taste. It does not shout at one, as though to say: "Look at me! I am here to prove that there are artists and art patrons in California." But one comes upon it, towering among the luscious overhanging green of many trees, a spectacle so thrillingly simple that it is an integral part of its setting. One can no more imagine finding it elsewhere than one can visualize the Plaza without it.

Three female figures hold a wide basin above their heads. They have the build of women of the soil. There is no sophistication in the design of their limbs, their breasts or their hips. They are as elemental, as purely expressive of life, as is the water which flows so softly over them. Throughout the hot summer afternoons, people sit dreaming on the benches of the Plaza park without, perhaps, ever regarding Stackpole's fountain with any sort of art consciousness.

Stackpole never cuts into stone without

a definite knowledge of the place to be occupied by the finished work, for he must first conceive the appropriateness of what he is to create. A whole theory of art could be evolved from this artist's methods of working, yet no sculptor of his importance has fewer theories about art than he. In fact, he dislikes the very word, "art," and is absolutely inarticulate when it is applied to his own work.

This characteristic leaves a definite imprint on his sculpture. In the Sacramento fountain, as in a bas-relief fountain which he recently completed for the Rachel Wolfsohn Girl's Club, San Francisco, there is a sheer rusticity of feeling, combined with a native spiritual refinement, that is irresistibly convincing.

In one of his latest works, a portrait bust of George Sterling, Stackpole has surpassed himself. It reveals the artist's intuitive understanding of what lay in the more sophisticated realm of culture which was the natural home of the great California poet. It is Stackpole's strongest expression. Does it augur the beginning of a new phase of his work?

Working in his stone yard, often stripped to the waist on sunny days, Stackpole is oblivious to popular art and popular artists. He is not a husky Yankee, comparable in size to his monumental figures, but a little man who becomes rather shy if one's glance goes from his sculpture to himself. Yet he is by no means timid. His mind is well set upon his convictions. He speaks little, but when he speaks he never leaves any doubt as to his beliefs, for Stackpole and his sculpture are one.



The most recent of Stackpole's works is a portrait of the late George Sterling, one of California's foremost poets. It reveals a new phase in this sculptor's work.



In this bas relief, the sculptor has turned to the stenographer for his inspiration. This is one of a series of works dealing with contemporary life.

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Editorial

THE FIRST ISSUE OF THE ARGUS appeared in April, 1927, with Jehanne Biétry Salinger as its founder and editor. It contained six pages, four illustrations, and no advertisements. In it was published a letter of welcome from one of California's most beloved artists, Gottardo Piazzoni, who said, in part: "To the artists, Jehanne Biétry Salinger needs no introduction. Many of us have waited with intense interest for the reviews on art and art exhibitions that have, from time to time, appeared in a local French paper. The eager and intelligent public . . . will discover in her a just, fearless, wise, sincere and sympathetic writer; a critic gifted with a vision and with an inborn understanding of art . . . To this rare and courageous spirit, our sincere congratulations and best wishes."

A letter from Edgar Walter, the well-known California sculptor, which appeared in the same issue, said: "The need on the West Coast of a publication dedicated to art criticism is obvious. If it approaches its goal with fearlessness and intelligence it will grow with the art growth of the community. . . . There are some hazards, however. . . . Among them I cite the difficulty of exercising constructive criticism to popular art movements; that is, to be as discerning as one would be with conservative methods. . . . Above all, to be able to recognize where the pot-boiler stops and sincere expression begins."

In her editorial in the second number, Mrs. Salinger wrote: "The main ambition of THE ARGUS is to walk along with those who are the builders. THE ARGUS wants to be constructive and progressive; with all due respect for traditions, this publication is above all intended to be a tribute to the young . . . not from the standpoint of years, but as a classification under which to recognize all those who go with and ahead of their time . . ."

Mrs. Salinger's desire to establish for the Pacific Coast its first journal devoted exclusively to art was a purely unselfish one. She could not hope to derive from it any personal benefit, beyond the pleasure of constructive labor. To be a pioneer

in any field pertaining to the arts is, at best, a thankless task. The one who dares it sets his foot upon a path beset by disappointments and pitted with disillusionments. But, up to the time, six months ago, when her personal affairs made her retirement from an active interest in THE ARGUS advisable, she never faltered, never lost faith.

A few days ago Mrs. Salinger left California to take up a new life in a strange land. But, in building here for others, she unwittingly made for herself a niche which cannot be filled by anyone save her, and which will endure against her return. It was with genuine sorrow at her going that her scores of friends throughout the Pacific Coast states bid her adieu.

We may best frame our own farewell to her upon Piazzoni's words of welcome: To this rare and courageous spirit our sincere appreciation and Godspeed!

THE EDITOR.

Oakland Art Gallery, March 15, 1929.

Editor, *The Argus*, Sir:—It is with hesitation that I reply to Ray Boynton's letter to THE ARGUS, criticising Kandinsky and the "Blue Four." But inasmuch as I, through the Oakland Art Gallery, was instrumental in introducing the "Blue Four" to this coast, I feel that I must answer.

First, be it noted that this letter is *sans rancune*. Boynton is one of our finest, most sensitive artists, and there are few men in whose judgment I would, ordinarily, have more confidence. But in comparing Kandinsky to Clivette, and expressing a desire that they, equally, be debunked, he assumes a position that is untenable.

During the many years that I was studying in Paris, Kandinsky's work was known and discussed there. The fact that it was influencing, even then (1910), the ideas of the largest body of critics in the world—the students of Paris—is significant of the difference between Kandinsky and Clivette.

Boynton appears to have read one of Kandinsky's books which was published sixteen years ago. His disagreement with this book is so violent that he condemns the Kandinsky of today.

We may disagree vehemently with Kandinsky's practices. Personally, I feel that he is one of the masters whom I admire, but whom I could never love. But to deny his tremendous effect on contemporary art is to close one's eyes to its history. Were Boynton to trace back to their sources some of the ideas that appear in his own work, he would doubtless find that more than one of them is due to Kandinsky, for one may go so far as to say that there is no artist working today whose methods have not been so influenced, either consciously or unconsciously.

Let us consider something of Kandinsky's achievements, outside his art. His book, *SPIRITUAL HARMONY*, which was first published in 1912, ran to three editions. It was also translated into English, and published in London. His book, *BLUE RIDER*, written in collaboration with Franz

Marc, went through two editions. *SOUNDS* appeared in 1913 in a special edition for museums and art galleries, and in the same year his biography was published. *OM KONSTAREN* was printed in Stockholm in 1916. In 1919 the People's Committee of Moscow published a Russian edition of his biography. And this is only part of a long list of books and articles by or about Kandinsky.

In 1920 Kandinsky was appointed to be a professor at the University of Moscow. In 1921 he was chosen as vice-president of the Russian Academy of Arts and Sciences, while in 1922 he was teaching in the Bauhaus at Weimar, Germany. In 1923 he became the first honorary vice-president of the *Société Anonyme* of New York. And so on.

In short, Kandinsky's place in the history of contemporary art is above debunking. ". . . he presents a problem so vast that generations of succeeding painters will be necessary to solve it completely." Were we, therefore, to undertake to debunk him, I fear that we might only succeed in debunking ourselves.

WILLIAM H. CLAPP, *Director*.

Berkeley, Cal., March 7, 1929.

Editor, *The Argus*, Sir: What is the matter with Ray Boynton? Is he becoming academic, sedate, or (God forbid!) successful? What he says in his letter to us, in last month's ARGUS, might have been signed by any rotarian. Not that he has no right to dislike Kandinsky—in matters of taste that is his undeniable privilege. But for a modern artist, who for a time had a note of challenge in his work, to condemn a fellow artist with pontifical -isms and pedantic generalities, is, to put it gently, a sign of middle age.

By saying that *all* great mystics are objective, that Kandinsky's abstractions are inhuman, or by dragging puritanism into the issue, Boynton does not make his arguments any weightier than he does by using such he-man words as "debunk" and "guts." Personally, I confess to my own failure to appreciate Kandinsky in his latest phase, but my failure does not make me peevish.

Kandinsky knew all about form and plastic terms, and the rest of the claptrap, when Boynton was painting his diapers. Boynton quotes Anatole France: "Ideas pass but rhetoric remains," but he seems to be innocent of the Frenchman's irony, and the result is pathetic. Diego Rivera's frescoes reflect his ideas and, therefore, they are vital; his communistic prattle is sheer rhetoric—and so is Boynton's highfalutin' harangue. "The survival of the fittest" does not necessarily mean of the best. Do you get the paradox, Mr. Boynton, or is it abstruse, abstract, chaotic, inarticulate, puritanic—if I may borrow from your abundant quiver?

Incidentally, I note that those who most vehemently attack puritanism are fighting their own shadow. In Boynton's letter puritanism is flaunted twice: doth he perchance protest too much?

ALEXANDER KAUN

A Few Drawings and Prints

from among those newly acquired by Merle Armitage and which were included in the collection which he recently exhibited both at the Fine Arts Gallery of San Diego and at the California Art Club in Los Angeles.



DIE WALKURIES, one of five lithographs by the late Arthur B. Davies, which Merle Armitage secured in New York, just previous to the announcement of the artist's death, and which fill in various moods and periods representative of Davies in the Armitage collection.



PINNACLE, a lithograph in which Rockwell Kent summarizes his subject with almost classical severity of form.

COURTESY OF MERLE ARMITAGE
PHOTOGRAPHS BY WILL CONNELL



HEAD, a portrait study, in lithographic chalk, by John Carroll. The enigmatic subject is Ione Robinson, formerly of the Los Angeles Museum, who is now studying in Paris.



HEAD OF HORSE, an unusually realistic drawing to have come from the usually fantastic pen of Odilon Redon.

(Left) QUEEN, a woodcut by Gordon Craig, for which he used Isadora Duncan as his model.

Sava Botzaris Elongates Bernard Shaw

By JOHN H. CULLEY

SAVA BOTZARIS, THE YOUNG SCULPTOR, is Greek by blood and Serbian by birth. His grandfather lived in a debatable district of Greece and took part in a revolution against the Turks, who laid claim to the country. Having gone so far as to kill three Turks with his own hand—a feat his grandson stresses with evident pride—he fled to Albania with his baby son, Sava's father, in his arms. The grandfather was a worker in precious metals and jewels for the adornment of arms, accoutrements and other objects; the child on arm developed into a well known Jugo-Slav painter; and Sava himself after many struggles is established in London as a successful sculptor who, in addition to much other work, has made portrait busts of fashionable beauties of many countries. Among these is the beautiful American, the Marchioness of Carisbroke.

I looked in on him at his exhibition at the French Gallery, and later at his studio, and found him interesting to talk to. Interesting, too, to listen to as he conversed in first one and then another of the ten languages he has at his command.

His main purpose in his work, he says, is to express life,—modern life. Art, as the Greeks conceived it, cannot express the life of today. And the primary means is form. Nothing must be admitted that will disturb or weaken that. On his beautiful figure of a young girl ADOLESCENT, he has put no arms. It was not possible to have them, he felt, without inter-



ARTPHOTO SERVICE LONDON

Some of the London papers featured the startling likeness which Botzaris bears to Mussolini in his earlier years. The resemblance is most noticeable in the above photograph of him, accompanying his bronze bust of the Chinese motion picture actress, Anna May Wong.

The scale of the proposed monument of George Bernard Shaw, which is shown at the right, may be judged by the height of the little man with the wheelbarrow who is busily engaged in tidying up the world which lies at Shaw's feet.



fering with the essential simplicity. And he has left the face quite featureless. And it is this insistence on form that prevents the tremendous intensity which some of his work shows from leading to either the violence of German expressionism or the formlessness of Rodin or Epstein. And thus it is, too, that though the principal urge in his temperament is clearly towards expression, his contours retain, generally, balance and reserve. Botzaris' work shows little influence of outside schools or countries. The art of Serbia quietly follows out its own impulses and ideals.

One piece, GEORGE BERNARD SHAW, is described in the catalog as being "Project for a monument in concrete." It is a very tall, very slender, hardly tapering column, with a clever, faintly humorous symbolization of the garrulous philosopher, whose form and features are familiar, towards the top. It serves to point a moral and provide a human touch that will appeal, I am sure, to any exhibitor who shall read these lines. I thought it an unusual example of the significance of pure form, and remarked to the sculptor upon its beautiful proportions. His face lit up with immediate enthusiasm. "You are the first person to say so," he said. "All the people look at it and think it only funny!"

But the crown of an interesting exhibition is the portrait bust of ANNA MAY WONG, the beautiful Chinese moving-picture actress. Botzaris says it is the best thing he has ever done. It may well be. Its value lies not merely in the strong and vital modeling of the face, but in the integrity of the contours, viewed from whatever angle. It seems to be superb, and I think I would use a stronger epithet if I knew one.

THE WOMEN'S CITY CLUB, San Francisco, is presenting Prof. Alexander Kunn, of the University of California, in a course of six lectures on Russia, on Tuesday mornings at eleven o'clock. The first talk of the series, THE TWILIGHT OF THE ROMANOVs, was given March 19. The remaining five lectures will be as follows: April 2, LENIN AND HIS LEGACY—the man and the leader, before and during the revolution; April 9, WOMEN IN REVOLUTION—Russia's daughters, fearlessly destructive and creatively constructive; April 16, SEX, MARRIAGE AND DIVORCE IN SOVIET RUSSIA—post-revolutionary morals and family relations; April 23, THE RUSSIAN RHYTHM—representative poets; April 30, THE RUSSIAN THEATRE, PAST AND PRESENT—an illustrated lecture of special artistic interest.

ANNUAL ELECTION of officers of the San Francisco Society of Women Artists will be held April 11 at the Western Women's Club.

The following list of candidates will be voted upon: President, Mrs. Emilie Sievert Weinberg; first vice-president, Miss Rose Panson; second vice-president, Mrs. Lovell Langstroth; recording secretary, Mrs. Hyman Rosenthal; corresponding secretary, Mrs. Charles Felton, Jr.; business secretary, Mrs. A. L. Lengfeld; treasurer, Mrs. C. H. Prior; directors, Mrs. Gertrude Albright, Mrs. John Tufts, Mrs. Ruth Cravath Wakefield and Mrs. Bradley Wallace.



This somewhat abstract water color by Kandinsky, which is known as KOMPOSITION 4, was done in 1911.

Oakland May Abolish Juries

By FLORENCE WIEBEN LEHRE

THE TWO PRINCIPAL exhibition events of the East Bay region during the past month have pointed to the old jury argument. The Oakland Art Gallery, in co-operation with the Oakland Art League, is holding its 1929 Annual, while the Berkeley Art Museum's first no-jury show ended April 1. Good exhibitions, both, but the former again caused controversy among the artists regarding accepted and rejected works, while the latter passed peaceably.

The result, for Oakland, is whether or not it shall discard its "fairest jury system known." It now threatens to do so, despite the phenomenal success with which the system has met.

There is something about art exhibitions that seems to produce a distinct class of individuals—a class apart even from art practitioners—in those who are directly responsible for their selection, assemblage and criticism. Beginning with the best of intentions, the "class apart" seems unable to maintain its breadth of mind.

The habitual "judge" of art is not unlike one who sits down too frequently to a luxuriously supplied table. As his appetite becomes jaded, it needs continual stimulation. Finally, he reaches the stage where more food *cannot* be consumed. What was once pleasant to him becomes nauseating.

In inventing the three-juries system for the Oakland Art Gallery, William H. Clapp endeavored to capitalize prejudice. But, after seven years' trial, this method has proven that all jurors, regardless of "school," are surfeited of art. The moon rising over pearly waters has lost its charm for the esoteric; the sea has ceased to be an emerald, and color which once

seemed beautiful has become unendurably "pretty." So, those who are supposed to know what is what in art no longer make competent judges.

The current Oakland show is probably the best looking annual that has been held there. But the aftermath of complaint and misunderstanding that inevitably follows in the wake of a juried show is still rocking the boat. So Oakland may abandon its famous three-juries system. In doing so, however, it will attempt to contribute another new development to exhibition methods. This contribution, tentatively, will be a combination of the no-jury idea with a jury that selects itself.

The Oakland Annual is the widest in its scope of any exhibition which is held in the San Francisco Bay region. Southern California is always liberally represented in it. Edouard Vysekcal of Los Angeles delighted his northern admirers by contributing his painting, *THE HERWIGS*. This is the most striking work in the show, and indicates a complete departure from Vysekcal's former methods. While he is still a clever and facile workman, he is no longer a slave to his facility.

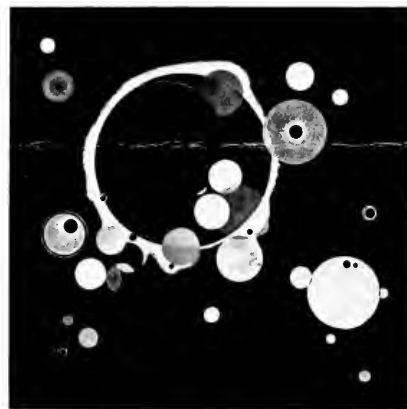
Other notable exhibits from the south are by Annita Delano, Peter Krasnow, Jeanette Maxfield Lewis, Barbara Morgan, Hanson D. Puthuff, Charles Reiffel, John Hubbard Rich, Louise Pinekney Sooy, Luvena Buchanan Vysekcal and Karl Yens.

Aside from these works, the strength of the exhibition lies principally in the works of Hamilton Wolf, Lucretia Van Horn, William A. Gaw, Lucien Labaudt, Maurice Logan, Selden Connor Gile and John Emmett Gerrity.

The Berkeley Art Museum's no-jury exhibition demonstrated conclusively that juries are of no great importance. Had a jury been employed, this show would have been smaller, but less interesting. And it is questionable whether the standard would have been higher. Of course, many absurd works were necessarily included which would have been eliminated by a jury. But, on the whole, the exhibition was a decided success.

The exhibition of paintings by Wassily Kandinsky, which will occupy the Oakland Art Gallery, beginning April 8, was assembled in Europe last year by Mme. Galka E. Scheyer specifically for this showing, and it promises to be one of the most provocative exhibitions of the year. Kandinsky's work, being the antithesis of the conventional in picture making, and devoid of the little sensuous graces which one usually associates with works of art, is sure to arouse discussion. Realists, impressionists and ultra-modernists alike will probably rail against it. But, for a generation past, Kandinsky's work has stimulated thought in the foremost art centers of Europe and, if it does no more than that for the East Bay, it will be worth while.

At any rate, Oakland is not "debunking" Kandinsky—and it never will.



Kandinsky's titles are not always as abstract as are his paintings. This one, called SOME CIRCLES, was painted in 1926.

THE BEST MINIATURE in the recent Twelfth Annual Exhibition of the California Society of Miniature Painters, as determined by popular vote, is *THE ROSE WINDOW*, by Rosa Hooper of San Francisco. It was awarded the Mrs. C. H. Baker popular vote prize.

The second prize was awarded to the miniature, *MY MOTHER*, by Laura M. D. Mitchell of Alhambra, and honorable mention to *HARRIET*, by Martha Wheeler Baxter of Santa Barbara.

The miniatures in this exhibition are to be shown at the Palo Alto Library this month, under the auspices of the Palo Alto Art Club. The exhibition opened January 28 at the Los Angeles Public Library, on February 16 at the California Art Club (Los Angeles), and on March 1 at the Santa Monica Public Library.



TRURO HILLS, CAPE COD, a painting by Raymond Hill of Seattle, Washington, who is holding a one-man show there, at the Henry Gallery. The collection was exhibited at the Beaux Arts Galerie, San Francisco, during February.

In Lands of Heart's Desire

By ROBERT BOARDMAN HOWARD

This is the sixth and last of a series of excerpts from letters written by Mr. Howard while circling the globe to study ancient sculpture and painting.

Socrabaja, Java, 18 June, 1928.

JAVA IS MARVELOUS, with its jungles, its gardens and its cheery, plump, unspoiled people. They wear gorgeous batik, all of them, the women setting off its rich brown and blue designs with their shirts of lavender or moss green, and the men with immaculate white jackets. As you travel through the alternate jungles, rice terraces and sugar plantations you catch glimpses of natives bathing, their smooth, round bodies glistening in the sun. All the women, young and old, have beautiful slim figures, and they keep themselves neat and clean.

The day I arrived at Djoeja I had the luck to see the native dancers give a performance. Gosh! the perfection of their movements, their stunning costumes, their fine faces, the exquisite music and the strange, sweet incense, all haunt my memories.

The Prambanan temples are swell, with lots of rich sculpture, and in the temple, Borobodoer, I saw one of the four great things that I came for. On its great terraces are actually miles of fine reliefs in stone, not to mention innumerable Buddhas of sublime conception. The horizon is fringed with volcanoes, the great monument being on a raised piece

of ground in their midst. This land of Java must be peerless in the world!

Den Passar, Bali, 22 June.

SUCH DAYS as these last have been can never be surpassed, for me, for sheer beauty. I came ashore over clear deep blue water, through lacy surf, to a smooth, clean beach overhung with soaring palms, where waited handsome natives, and an obliging Armenian who rented me a car, with the best chauffeur in the world.

The road led off along the coast, then inland over verdant mountains whose foothills, and the plains below, were beautifully terraced into rice fields, lined with banana and palm trees. We stopped in many a hamlet to see the temples and the markets. The former are always open-air shrines of fine red brick, set off with elaborate sculptures of frightful demons and intricate ornament in gray stone, sometimes painted in brilliant colors, sometimes old and moss-covered, with quaint stone faces peering out between the ferns and lichens. They are silent places, with thick thatched roofs which shelter offerings of food, fresh flowers and incense laid upon ingeniously woven mats made of palm leaves, in countless different designs.

The markets are always places of hubbaloos. A mass of half-nude femininity dickering over batik, tobacco, brass ware, food, betel-nuts, pigs and poultry. The women do everything in the way of work,

while the men sit and stroke their pet roosters, or congregate for a cock-fight.

The little girls are taught to balance heavy burdens on their heads, and to dance. When I got back to Den Passar at dusk, I saw a Bali dance quite by accident. The musicians were already playing (their bodies swaying and jerking rhythmically, their hands working with a marvellous fine grace. Two girls of ten and twelve came out of the night, moving in perfect unison under flaring torches which were hung under red banners. Thus they danced for an hour—dancing that so far exceeded what I had seen in Java that there can be no comparison. It was sublime! More I cannot say, for the sight was not of this world. Where I was carried to I do not know, for I cannot describe what I saw and felt. I only know that in the morning, when I saw them dance again, the magic of the night before was not there.

After this pair of exquisite girls withdrew, a company of eleven older ones, and as many youths, came from the temple and gave us a performance which was very different, though of no less beauty. They moved in unbelievable unison, first seated in a square formation, on mats, the lovely leader swaying in the center. Then the others danced exquisitely around her, one by one, two by two, till a demon in a ferocious mask and fantastic wings appeared, leaping and whirling like a bundle of steel springs. The men sat cross-legged, swaying and chanting in slow syncope.

26 June.

FROM DEN PASSAR, I have visited Klungkung, where is the famous open-air Court of Justice. It is an elaborately carved little jewel of woodwork, painting and gold—with an exotic garden below. I have also taken excursions to several temples nearby, some of them deep in the jungle, and one near the beach, looking out over the placid Indian Ocean.

On the road to Klungkung we passed a long procession of men and women in gorgeous costumes, carrying even more gorgeous offerings atop their heads, or bright parasols on tall sticks—all bound for a temple feast. Thus it was all day long, an unbroken series of fascinating sights, endless in variety.

Next day I returned to Buleleng, where I fell in with an American. He opened a bottle of Burgundy, gave me a plump chicken for lunch, and showed me his collection of native earrings and paintings. Returning south, the following day, I fell in with another rare chap, a fine musician and painter who lives in a bamboo house, native fashion. Those two days are the finest I've spent anywhere on my travels. Glorious music under the brilliant star-studded heavens, with dark palms waving softly in the night breeze, and glowing fire-flies everywhere. We swam in the warm, caressing surf that broke green and sparkling white on the black volcanic beach. We wandered through the deep, lush jungle, crossing turbulent streams

(Continued on page 16)

The March of Spring Events

THE EDITOR BRIEFLY SCANS SAN FRANCISCO'S EXHIBITIONS IN RETROSPECT

SAN FRANCISCO is expectantly holding its breath, so to speak, in anticipation of the opening of the National Sculpture Society's exhibition of works by living American sculptors, to be held at the California Palace of the Legion of Honor. The tremendous labor involved in assembling such a colossal exposition, tempered by the late arrival of some of the largest pieces, has made it impossible to open the Palace to the public on schedule time. It now seems hardly likely that the opening can take place until well after the middle of the month. If one may judge from the works already received there, however, the event is to be one which will be well worth waiting for.

Smith O'Brien, the architect-painter, held his annual one-man show at the Beaux Arts Galerie during the first two weeks in March, thus assisting the first Spring month to enter with leonine strides.

One found in his new canvases a rapidly developing maturity, and color greatly enriched, particularly among his smaller, more restrained landscapes. These latter works had a sympathetic quality that one did not feel in some of the more garishly colorful subjects, for O'Brien is not, by nature, a primitive.

Concurrently, the Beaux Arts showed a collection of etchings by Ralph Pierson. The prints, which, in their subject matter, faced both the eastern and western seaboards, proved Pierson to be a versatile technician. Some of his plates were rendered in the conventional manner, while others were essentially decorative. They were all well done, and were an interesting contribution to the exhibition.

Following this "double-header," the same gallery housed a collection of paintings and drawings by Dorothy Simmons. Many of Miss Simmons' canvases had the appeal of nicely rendered decorative patterns, rather than of paintings, in the accepted sense of the term. In some cases, she appeared to be principally concerned with a desire to be "different," at the expense of the essentials of more serious effort. Albeit her color is sometimes a bit too "pretty," she has a native instinct for color, and an unerring sense of design. She is, therefore, possessed of unusual artistic potentialities, were she to sometimes eschew weirdness, in favor of a little more profundity.

Frances Brooks, a California artist who has recently returned from Europe, where she has been working for several years, held an exhibition of her paintings and drawings early in March at the East West Gallery. Miss Brooks has many admiring friends in the Bay cities, and her one-man show attracted an unusual amount of favorable attention. Miss Brooks was at her best in still life subjects, and her street scenes in and about Paris reflected the lure of the Quartier. Many of her black and white sketches were done with considerable facility.

Miss Brooks' exhibition was succeeded there by the paintings of Francee Cugat, a Spanish painter. Cugat showed a large number of canvases, comprising portraits, as well as subject pictures. His urban scenes and bull fight subjects were redolent of the color of Spain, but the most interesting of his works were water color paintings of scenes "on the lot" in Hollywood.

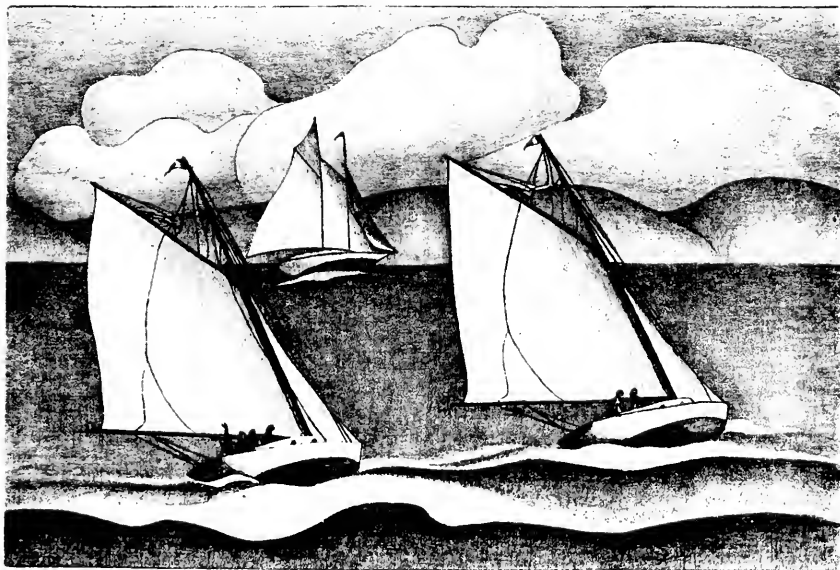


TWO HEADS, a panel carved in black walnut by Jacques Schnier, who is to have a one-man show at the Beaux Arts Galerie during April, and who will also exhibit in the National Sculpture Show at the Palace of the Legion of Honor.

Following paintings by William P. Silva, and wood block prints by Bertha Lum—a joint exhibition which crossed the month's border—the Gump Gallery housed an extensive collection of landscapes by Gunnar Widforss, the Swedish water colorist, whose works have long been familiar both to native Californians and to tourists visiting the Yosemite Valley. Widforss is generally considered to be of the photographic school of painters, but that he can attain to "atmosphere," at times, was proven by many of the works included in this exhibition. After the removal of the Widforss paintings, the gallery was given over entirely to a collection of prints by Mrs. Lum, supplemented with a few works by her two daughters. Mrs. Lum has been experimenting with a novel method, in her new prints, of using a raised outline into which the color is floated, somewhat in the manner of enameling.

At the Paul Elder Gallery was exhibited, following paintings by José Ramis, a collection of wood block prints and etchings by two eastern artists, Howard Cook and Leo Meissner. It was gratifying to see that most of the blocks had really been cut in wood, and were not linoleum blocks in masquerade. Both men displayed considerable technical skill in the various mediums which they employed, though Cook's work had, for the most part, the greater artistic appeal. While Cook appeared at his best in his

(Continued on page 17)



From a drawing in lithographic crayon by Henrietta Shore, who will hold an exhibition of her works at Courvoisier's during April.

The Cherry Orchard

By ALEXANDER KAUN

ALL HAIL to Charles D. Von Neumayer! In directing THE CHERRY ORCHARD, which was presented at the Berkeley Playhouse, beginning March 1, he had the temerity to attempt a most difficult production with a cast largely limited in experience and talent, and he got a result which was most gratifying.

That sphinx, the audience, was captured by the players, and made both to laugh and weep (inaudibly, thanks!) at the futile inconsequentiality of Chekhov's crazy Russians. It was no mean achievement to convey the vaguely suggestive atmosphere of Chekhov's moribund Russia to an American audience, but Von Neumayer succeeded in doing so through his own sympathetic understanding of the play. He got the mood of Chekhov's swan song, which makes us feel the passing of patriarchal Russia and the birth of a less attractive but more practical nation, represented here by Lopakhin, an enterprising ex-peasant, who would chop down useless cherry trees and build, perhaps, a chewing gum factory in their place. Between these two classes of people stands Trofimof, a perpetual student—verbose, idealistic, pathetic.

The brilliant acting of Ida Deniecke Leuschner as Madam Ranevsky, and of Everett Glass as Gayef, gave the spectator moments of the highest satisfaction. But the fault in their acting lay in that they were too good. They approached Chekhov weighed down with a burden of stage experience—Goldoni, Barry, Shaw and so on. Hence, they acted too smoothly. Louis Piccirillo, as Lopakhin, had all the qualifications for acting in a Latin play, but for Chekhov he was a bit too obvious. By the same token, Pauline Stewart and Myron Beggs were the conventional servants from French and English farces, but they got none of the



SEATED FIGURE



GEORGE STANLEY

In Pursuit of an Ideal

By DOROTHY GEORGE

GEORGE STANLEY is probably the youngest of the California sculptors whose works have been accepted for inclusion in the National Sculpture Society's exhibition at the California Palace of the Legion of Honor, at San Francisco. He is a shy, sensitive artist who creates with a subtle refinement of feeling. Oblivious of surrounding conditions and people, he works without hurry, tension or discontent. A gentle spirit, living withdrawn from the struggle of our industrial age, he is confident and tenacious of his ideals.

As a boy, Stanley grew up in an environment conducive to an unhampered individual development. Of southern birth, his boyhood was spent in small farming communities of the South and West. He was there interested in the simple life of the negro and Mexican laboring people—important memories to him. As a child he was always drawing "wheels and things"—locomotives. His father was an excellent, appreciative craftsman, and encouraged his son's interest in drawing. After finishing high school, the youth came to the Otis Art Institute, Los Angeles. He entered a modeling class in which he worked constantly for three years, and there found himself in sculpture.

As Stanley's sculpture has a restrained beauty which attracts favorable attention, he was able to earn a small income by exhibiting and selling his work during his student years. At twenty-two, in 1927, he held a one-man show at the Los Angeles Museum. That same year he won a maintenance scholarship at the

Santa Barbara School of the Arts. This past year, which he has spent in Los Angeles, has brought him some responsible commissions.

This artist responds to the creations of all the best schools of sculpture, from the archaic to the most modern period. He is keenly interested in architecture, and appreciates the beauty of modern structures. He feels that sculpture and architecture, which are fundamentally related, should develop under the same influences, and should be united in their expressions. Modern architecture demands a structural feeling in sculpture, and encourages the use of geometrical abstraction in its design. In the architectural sculpture which he had recently done, these limitations have stimulated his creative powers.

Carving is Stanley's most congenial medium because it is the basic process of elimination, and because it enables him to create directly in his medium. Although he is little given to discussing his ideas, they are sound. His mind is occupied with images, and his energies are conserved for and directed into his creations.

RECENTLY ELECTED officers of the Central California Art Association, with headquarters at Fresno, are as follows: President, Doris Powelson; vice-president, J. M. Cox; secretary, Virginia Walsh; treasurer, Mrs. Stella Hanville. The next meeting of the association will be held May 4 at the home of H. H. Rogers.

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whimsicality of Dunyasha and Yasha—robust peasants aspiring for gentility. John Logan, as Trophimof, had the disadvantage of being hopelessly young. All the way through the play we doubted that this nice boy was indeed a “mangy gentleman” with greying temples and grave speeches.

The others of the cast might have belonged to one of Stanislavsky's studios. One forgot about their acting and accepted them as living individuals. It did not matter that Chekhov had conceived Charlotta as being a thin, flat-chested old maid; despite her enviable physique, Alice Brainerd added to the play, in this role, a humorous touch of keen charm. Mary Barnett, as Anya, took me back to high school days in Russia, when I scribbled verses to demure girls with thick braids coiling down their backs.

The old servant, Firs, was excellently portrayed by Rey Demarest, and John Grover was an adequate Ephikhodof. I have not enough superlatives for Frank Ferguson, whose Simeonof-Pishtchik was a masterpiece. The difficult role of Varvara was played by Mildred Hall with a simplicity, ease and sympathy which made one wonder whether she was not more at home in Chekhov's play than was anyone else in the cast. Her severe black dress accentuated a beauty and a fineness which, in this day of rouge, lipsticks and eye pencils, bespeak a different age.

Judging the reception of the play by the audience, it was evident that our directors and producers underestimate the public taste when they hesitate to offer decent fare to their patrons. The family repertoire the-ay-ters may cater to the Grand Order of the T. B. M., but a self-respecting director should certainly prefer the applause of those who crave a finer diet. Von Neumayer's success in doing so was a reward for his valor.

Some Other Plays

By JUNIUS CRAVENS

ESCAPE, AN EPISODIC PLAY in a prologue and nine scenes—not to mention the intermissions—by John Galsworthy, wandered up the coast from the Repertory Theatre at Los Angeles, and lauded in the Geary Theatre, San Francisco, March 11, with its “all English cast” still painfully American, as to cockney accents, and more or less intact, except that, in transit, Ilka Chase had been replaced by Mary Worth as “The Girl of the Town.”

In ESCAPE, Galsworthy would seem to have started out to write a satirical comedy. But as he is not a comedian to begin with, and as he can never resist the temptation to preach sermons, his flippancy sagged lower and lower until, by the ninth scene, it was dragging in the dust of a cynical but wholly unimportant philosophy.

The play itself was never, at any moment, convincing—not because it was not fully within the range of possibility, but

because Galsworthy, as a playwright, becomes involved in ponderous ideas and speeches that inevitably engulf him. Such few compelling moments as the play enjoyed were due to excellent acting rather than to the written word. ESCAPE is the sort of play one finds mildly entertaining during its performance, provided it is well done, but at the same time wondering just why it is being performed. In short, ESCAPE would never have seen the light of day—or the light of the “foots,” to be more exact—had it not born the signature of such a well known writer.

As a theatrical performance, it left little to be desired. Vernon Steele, in the principal role, was as convincing as any actor with unconvincing lines to speak could be, and the others of the large cast gave, in most cases, excellent performances. The settings were good and, mechanically, the production was well handled.

A BILL OF DIVORCEMENT, by Clemence Dane, is an excellent play. Or perhaps one should say *was* an excellent play, though it is supposed to take place in 1933, it is already sadly outdated. In fact, this was evident when the play was first given in New York, about 1923. One wondered, even then, why the time was placed ten years ahead, but now it seems as old fashioned as TRELAWNEY OF THE WELLS, though it is not likely, for all its virtues, to survive as long.

So its performance by the Temple Players, San Francisco, March 14, moved rather heavily—partly for the reason just stated, partly because it was not well directed and partly because the play is too subtle to be handled by amateurs. Or possibly the production was *too* well directed, since three directors were named on the program. That is enough to kill any performance. One found it hard to believe that this was the same group of players that had so recently distinguished itself by its presentation of THE DYBBUK. The performance lacked consistency and distinction.

HEAVENLY DISCOURSE, as presented at the Blanding Sloan Puppet Theatre Club, San Francisco, during March, was a three act satire which had been devised of excerpts from Charles Erskine Scott Wood's book of the same title.

Wood's HEAVENLY DISCOURSE is essentially a literary work, but if it is transferable at all into the terms of the theatre, it would have to be through the medium of puppets.

The Sloan production was pleasant to look at because it was effectively staged. The color and lighting were excellent. The play itself was amusing because Wood's lines are irresistible and kept the audience in a perpetual chuckle. One felt, however, that the comedy had been broadened unnecessarily and rather cheaply, and therefore inartistically, in places. Nor was the dialogue adequately read. As a whole, it was an entertaining amateur performance, but it lacked finesse.

THE ANNUAL CONVENTION of the American Federation of Arts will be held this year at Philadelphia, May 22, 23 and 24. As last year, the American Federation of Arts and the American Association of Museums will meet jointly, holding certain sessions in common, others separately. The Association of Art Museum Directors will meet in Detroit on May 20 and 21, and thus be able, on the following days, to take part in the sessions in Philadelphia.

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A Note or Two on Music

By RAYMOND EDWARDS

MERELY TO LIST in detail all of the musical events which have passed in review during March, in the San Francisco Bay region alone, would require most of the space which we are here able to give to the music activities of the Pacific Coast.

For scarcely a day has passed, during the entire month, without at least one musical attraction of major importance to engage the interest of the music-appreciating public in this region. Such a happy state of affairs is evidence of the growing appetite for cultural fare on the part of citizens who, until very recently, were wont to see themselves alluded to in certain eastern publication as "yokelry," and their place of dwelling as a "hinterland."

Taken more or less in the chronological order of their appearance, some of the outstanding musicians and musical organizations that were presented to Bay region audiences during the past month are the following:

Sergei Rachmaninoff, composer-pianist; Rudolph Ganz, composer-pianist and guest conductor of the San Francisco Symphony Orchestra; the piano-cello-violin trio of Margaret Tilly, Flori Gough and Julian Brodetsky; the Kedroff Russian Quartet; Mishel Piastro, violinist, and Charles Hart, pianist, in the first two of a series of three sonata recitals; Alda Astori, pianist; the Chicago Grand Opera Company, at Oakland, in LOHENGRIN, THAIS, FAUST and NORMA; Roland Hayes and Tito Schipa, tenors; Mischa Elman, violinist; Rosa Ponselle and Florence Macbeth, sopranos; the Agraneva Slaviansky Russian Choir; Florence Austral, soprano, and Leone Nesbit, pianist, as guest artists of the San Francisco Symphony; the Abas String Quartet.

The most brilliant single virtuoso of the month was the Russian pianist, Rachmaninoff, whose recital took place on Sunday afternoon, March 3, at the Civic Auditorium of San Francisco. As of old, the audience was carried away by the genius of this great artist's interpretations, particularly in the Chopin SONATA, OPUS 35, the Beethoven SONATA, OPUS 109, and the Rubenstein BARCAROLLE.

Rudolph Ganz, another pianist of the first rank, scored a distinct success as guest conductor and soloist with the San Francisco Symphony on March 7 and 8, its tenth pair of concerts this season. His work with the baton lacked the dramatic quality of the conducting of Mr. Hertz, but his precise bent and his ability to

keep the brasses and other wind instruments in their proper relation to the strings resulted in a welding together of the orchestral units that was most pleasing. The program, which included Beethoven's Overture from LENORE; Haydn's SYMPHONY IN G. MAJOR; Wagner's Prelude and Love Death from TRISTAN AND ISOLDE; PENETRELLA, a composition for strings by La Violette, an American composer, and FESTIVALS, by Debussy, was brought to a close by Ganz' performance of Liszt's CONCERTO FOR PIANO IN C MINOR, with Michel Penha conducting the orchestra accompaniment.



Albert Spalding, the well known violinist, who will give recitals in Pacific Coast cities during April.

The trio of Margaret Tilly, Flori Gough and Julian Brodetsky, making its debut on March 5 at the Community Playhouse, gave finished performances of Beethoven's OPUS 1 IN C MINOR and of Tchaikowsky's IN MEMORY OF A GREAT ARTIST, the latter a long composition in three movements. Miss Tilly, at the piano, gave evidence of being the leader and moving spirit of this excellent trio, more of whose playing we shall hope to hear in the future.

AN OTIS OLDFIELD water color of the San Francisco docks, one of a number exhibited recently by this artist at the Montross Galleries, New York, was reproduced in the March number of *International Studio*, accompanied by favorable critical comment by Harry Adsit Bull, Jr., a staff contributor of the magazine. It is worthy of note that, of fifty-four water colors consigned by Oldfield to the Montross Galleries, thirty were sold during the first three weeks of his exhibition there.

NICHOLAS ROERICH, artist of international fame, who in this country has painted in Maine and in the Pacific Southwest, and who has spent the past two years in Tibet and India, has been nominated by the Department of International Law of the University of Paris for the next Nobel peace prize. Other nominees thus far include Secretary of State Kellogg, Senator Jouvenel of France, Ramsay MacDonald of Great Britain and Edouard Herriot, former premier of France.

A DANCE RECITAL to be given by Anya Kubert and Forrest Garnett on the evening of April 18 at the Western Women's Club, San Francisco, will mark their first public appearance in that city. They will be accompanied by Alda Astori, a young pianist recently heard in recital in San Francisco.



EAST WIND A woodcut by ISAMI DOI

An Hawaiian Artist

By CLIFFORD GESSLER

AN EXHIBITION that should do Honolulu painters, print makers and lovers of art an immense amount of good is the one-man show comprising painting in oils and in tempera, woodcuts, linoleum block prints and textile designs by Isami Doi, which opened last month at the studio of Dorothy True Bell.

Doi, a Hawaii-born young man of Japanese ancestry, studied in New York under Albert Heckman, Winold Reiss and others. He has developed an original style, partaking of the expressionistic tendencies of the advanced modernists, and at the same time has retained traces of the Oriental masters—his ancestral heritage.

This combination of influences is aptly illustrated in his linoleum print in color, made with four blocks, MAUI AND THE SUN. This print is based on the Hawaiian legend of Maui, the demigod, lassoing the sun in the crater of Haleakala, and thereby causing the lengthening of the days. Maui, as depicted by Doi, might be one of the legendary Japanese heroes, and the landscape beneath his mountain height is distinctly Oriental in feeling. Yet the whole is so deftly handled as to produce no shock in thus combining Hawaiian subject matter with Oriental treatment.

Doi, however, is a versatile artist. His landscape in oils, KOLOA MOUNTAINS, is a straightforward, highly simplified delineation of the mountains of his home island, Kauai. By this simplification, and by an impressively direct treatment, he attains the effect of the height, abruptness and characteristic contour of Hawaiian mountains, without resorting to the use of representational detail. The result is a landscape of striking solidity and reality, conveying even a feeling of the texture of these volcanic mountain

masses, covered with a thin layer of vegetation.

A study of some nudes, in tempera, and an impression in that same medium of Gray's ELEGY, have a dreamy quality distinctly different from Doi's other work.

By way of showing that he is capable of employing accurate and conservative representational draughtsmanship, Doi has included a portrait study of a Japanese girl in which he has attained a striking, if somewhat flattering, realistic likeness. In contrast to it appears a portrait in oils in which he has given free play to expressionism.

Woodcuts and linoleum block prints are in the majority in Doi's show. They range from his early experiments in a flat, decorative style, to his later and highly successful developments. Of these, a vigorous nude, EAST WIND, and WOODSTOCK VILLAGE, were selected, so I am informed, by the American Institute of Graphic Arts for the Fifty Prints of the Year series, WOODSTOCK VILLAGE for the 1926-7 series, and EAST WIND for the following year. There is also a series of modernized biblical subjects, interestingly rendered and full of adroitly conveyed symbolical significance. The sixteen prints, in sequence, which Doi calls THE STORY OF JOHN AND MARY, is in portfolio form.

The exhibition includes seven textile designs, some of which, so I understand, are to be used by eastern manufacturers. The design called PINEAPPLE TILLERS carries a bit of Hawaiian atmosphere; JAPANESE GARDEN suggests the Orient; two designs for RED RIDING HOOD are adaptable for nursery use, and there are also some interesting abstract patterns.

Doi's nudes, painted in oils, are large and solid, with an Oriental texture in the flesh. In them he has definitely subordinated representation to the demands of his composition, though some of them bear titles such as SALOME, or NUDE MEDITATING. Two paintings of farm houses at Woodstock reveal, as the artist modestly admits, his early reactions to the influence of Cézanne.

THE SOCIETY OF OREGON ARTISTS, in co-operation with the Library Association of Portland, has evolved a plan of circulating pictures in much the same way that library books are circulated. The possessors of library cards may apply for any one of thirty pictures which

make up a loan collection from works by members of the Society of Oregon Artists. Each picture may be kept for one month, with privilege of renewal for another month. A fine of ten cents will be imposed for each day a picture is kept after it becomes due, and the fund so raised will be used to keep the frames in good condition. Most of the pictures may be purchased and, as soon as one is sold, the artist is expected to replace it with another. A photographic catalogue of the pictures is available at the library so that they may be reserved in advance.

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THE MOTION PICTURES have won a degree. It all happened with the beginning of the new term at the University of Southern California, at which time a new course, listed as "Introduction to the Photoplay," was introduced by President R. B. Von KleinSmid.

The course is being sponsored by the university in co-operation with the Academy of Motion Picture Arts and Sciences, of which Douglas Fairbanks is president, and includes lectures by academy members, as well as by members of the university faculty.

Milton Sills, who is chairman of the committee on college affairs of the Academy of Motion Picture Arts and Sciences, and who is co-operating with the university in its initial presentation, has stated that, inasmuch as heretofore the motion picture has never had any college standing or recognition, it is hoped that the presentation of such a course of study will be a vital aid in placing the motion-picture on an equal with other arts in their cultural and social aspects.

The course will give two units to students who complete it satisfactorily, said units to be applied toward a degree of bachelor of science in cinematography, to be given by the university for completion of four years' work in technical training for the motion picture industry.

Lectures presented by prominent persons in the motion picture industry and by faculty members of the University of Southern California, supplemented by other critical, analytical, cultural and reference material, will be printed into textbook form and made available for universal use. The university also intends to build up a library on the cultural significance and recognition of the photoplay. Individual lectures presented during

the semester's work will be made available for all colleges, through permanent reproduction by Vitaphone and Movietone.

Subject matter of the course includes definition of the photoplay, history and evolution of the photoplay art, a critical survey of modern photoplays, and the social significance of the photoplay. Information gained through questionnaires and interviews with the academy members and university leaders, and bibliographical sources will supply much of the subject matter.

The course, as a whole, is divided into three divisions, history and evolution of the photoplay, analysis, and social significance.

Lecturers in the first division include Douglas Fairbanks, J. A. Ball, director of the technical department of the Association of Motion Picture Producers; Commodore J. Stuart Blackton, pioneer motion picture director and producer; Frank Woods, writer and producer; Ernst Lubitsch, director; Benjamin Glazer, playwright, scenarist and director, and Irving Thalberg.

Under the division of analysis of the photoplay, the following will lecture: Clara Beranger, author and scenarist; Cedric Gibbons, art director of Metro-Goldwyn-Mayer; William Cameron Menzies, art director of United Artists; M. C. Levee, general manager of United Artists, and Edwin Schallert, dramatic editor of the Los Angeles Times.

Speakers of the third division include Dr. Karl T. Waugh, dean of the college of liberal arts, University of Southern California; Dr. H. Wildon Carr, head of the philosophy department and professor of esthetics; Dr. Emery S. Bogardus, head of the department of sociology, and William C. De Mille, playwright and motion picture director.

The course is in general charge of Dean Waugh and Prof. W. R. MacDonald.

—Los Angeles Times

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THE PACIFIC ARTS ASSOCIATION, whose membership includes most of the leading art teachers of the Coast, will hold its fifth annual meeting April 18-20 at Exposition Park, Los Angeles.

The California State Board of Education has officially recognized these dates for the California teachers, and the California Art Teachers' Association as a body is joining in the series of meetings.

It is expected that Samuel J. Hume, Director of Avocational Activities for California, will be one of the speakers. Other speakers and details regarding the meeting have not been announced as we go to press.

THE CALIFORNIA STATE LIBRARY, Sacramento, has acquired for its permanent print collection the Bret Harte series of wood-block prints by Franz Geritz, and also a number of prints from his recently completed Sierra set.

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A wall hanging of batik on velvet, made for the Fashion Art School of San Francisco by Herbert and Maria Ridelstein, who have also done a large hanging in the same medium for the new Biltmore Hotel at Phoenix, Arizona.

THE BAY SECTION of the California Art Teachers' Association held a meeting Saturday morning, March 23, at the Foster and Kleiser Studios, San Francisco.

The meeting was presided over by O. Howard Caya, president of the Bay Section, who introduced as speakers Otis Shepard, director of the art department of Foster and Kleiser, and Dr. Cecil Hughes of the University of California. The former spoke on the technique of poster design, and the latter on "The Value of Associations." Following the talk of Mr. Shepard, those present were taken on a tour of the Foster and Kleiser plant.

It was voted that the next meeting of the Bay Section, to be held about the middle of May, take the form of an afternoon sketch outing in Marin County, the business meeting to be held in the evening, after a picnic supper.

A resolution was adopted opposing a bill pending before the Ways and Means Committee of the House of Representatives at Washington whereby the duties on imported water colors would be raised 300 to 500 per cent above their present levels.

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GARDENA HIGH SCHOOL, Los Angeles, announces the opening of its second annual competitive exhibition on April 1. The school will add to its permanent collection, already the finest of any California school, at least two works from this exhibition. Two purchase prizes, one of \$100 and another of \$300, have been provided for this purpose. These prize pictures are to be the gifts of the winter and summer graduating classes. There will be no jury this year, the students making their own selections by vote. More than one hundred artists have been invited to compete in the exhibition.

TEN FREE LECTURES ON ART, illustrated with lantern slides, are being given on Tuesday evenings from 7 to 9 by F. J. Schwankovsky, head of the art department of Manual Arts High School, Los Angeles. The lectures are held in Room 245 of the school, 4131 South Vermont Avenue.

Coming lectures in the series are as follows: April 2, GREAT ANCIENT STYLES: BYZANTINE, ROMANESQUE, GOTHIC. April 16, THE RENAISSANCE AND LATER. April 23, MODERN STYLES IN ART, MUSIC AND LITERATURE. April 30, REALISM, IMPRESSIONISM AND EXPRESSIONISM. May 7, TODAY AND TOMORROW IN ART AND MUSIC—THE ULTRA-MODERN.

Lectures given during March were—ART: WHAT IT IS AND WHAT IT ISN'T. COLOR AS SCIENCE EXPLAINS IT. COLOR AS AN ARTIST USES IT, AND ITS MEANING TO HUMANITY. COMPOSITION, DESIGN AND THE HIDDEN SIDE OF FORM. DYNAMIC SYMMETRY AND GEOMETRIC CONTROLS.

AS A MEANS of aiding citizens of the state as well as students of the University of California who are planning trips to Europe during the coming summer, Professor Oliver M. Washburn, of the art department of the university, is planning a group tour of Europe and the Mediterranean. The tour will start June 8 from New York, on the *S.S. Arabic*.



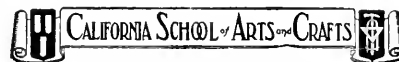
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In Lands of Heart's Desire

(Continued from page 8)

on the roots of banyan trees, and lingered among great green ferns that cling to the steep dripping banks. At night we made a pilgrimage to a village, buried deep in the forest, to see a Wayang shadow play of surpassing beauty, with strange, sweet music.

Last and best of all, the night before I came away, we went to a native house in Den Passar to hear the most perfect orchestra in the island play its own composition. Gosh! Till then I'd heard only the ancient music that has been handed down through generations. But this orchestra was constantly creating marvelous new compositions—pure instrumental music, with a male dancer as a leader. He also creates his own dances, and is famed throughout the islands. Rarely do they appear, and I was able to see and hear them only because I was with one of their friends. Those precious hours under the tropical moon were a heavenly joy, and a fitting climax to that never-to-be-forgotten week in Bali.

Now that I've passed the half-way mark around the world, I might just as well send this to you East as West.

THE CENTURY CLUB of San Francisco held a unique exhibition for the single afternoon of March 27. The collection comprised seventy portraits ranging from the early nineteenth century to today, and, for the greater part, had been garnered from the homes of the Century Club members.

Unfortunately, most of the oldest paintings were unsigned, for many creditable American painters of the nineteenth century failed to sign their portraits. Among the older works by known artists, a portrait of William Freeland by Sully was outstanding. It was loaned by his great nephew, Dixwell Davenport. Mrs. Samuel Wood also contributed two interesting paintings by Greenwood.

One of the oldest and most interesting unsigned portraits was that of Great Aunt Adeline Child, loaned by Miss Lucy Allyne. If one may judge by the costume, as well as by the style of painting, this portrait probably dates from about 1810. Another fine portrait of about this same period was that of Mrs. John R. Livingston, loaned by Mrs. John B. Murphy.

Among the unsigned paintings were those loaned by Mrs. Walter L. Dean, Mrs. W. D. Fennimore, Mrs. Andrew Griffin, Mrs. Frederick Joyce, Mrs. A. D. Keyes, Mrs. Charles S. Wheeler, Mrs. B.

W. Stone, Mrs. Kaspar Pischel, Mrs. Frederick Meyer and the Misses Burr.

It is impossible here to list all of the outstanding more recent works, but among them were a portrait of Mrs. John Drum by Sir William Orpen, a Seymour Thomas, the property of Mrs. A. W. Hewlett, a William Keith, loaned by Mrs. Reginald K. Smith, and four paintings by Mary Curtis Richardson.

A Calm Declaimer of Everlasting Beauty

(Continued from page 2)

THE VITALITY of the out-of-doors flooded the Stendahl Galleries at the second annual exhibition there of Gardner Symons, N.A., and W. Ehner Schofield, N.A., two perennially vigorous painters, respectively, of American and English landscapes. They present an objective aspect of painting and their straightforward techniques are so thoroughly developed that they rarely miss fire. They enjoy painting. The public sees in their works an embodiment of their feeling that air and sunshine are fine things for both body and soul. As in the case of the Ritschel exhibition, this one has also proven financially very successful. All three artists deserve success, for they are good men of the brush.

THE BOOKPLATE ASSOCIATION will hold its fifth annual international exhibition and competition in the print rooms of the Los Angeles Museum, Exposition Park, May 1 to 31, inclusive.

One hundred dollars and a life membership is offered for the best bookplate design made for, and bearing its name. The Bookplate Association International. The designs, which must be unsigned, but which are to be numbered and accompanied by correspondingly numbered sealed envelopes containing the artists' names and addresses, must be submitted before April 10.

Bookplate prints for exhibition should be sent by letter postage, unmounted, to Mrs. Helen Wheeler Bassett, 629 N. Alexandria Avenue, Los Angeles, California.

ARTISTS' NAMES FOR CITY STREETS may one day be as much of a commonplace with us as the names of military men and statesmen are now. The city council of Laguna Beach, California, has approved a plan for the complete renaming of that city's streets, bestowing artists' names on all of them. The Laguna Beach Realty Association and the Laguna Beach Art Association will work together in selecting the names.

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The March of Spring

(Continued from page 9)

landscapes and village scenes, some of his woodcuts were dramatically effective.

After the close of the annual Book Fair, which was held from February 17 to March 17, the M. H. deYoung Museum, in Golden Gate Park, gave over one of its galleries to the artist members of the various local branches of the League of American Penwomen. This group held a similar exhibition at the Museum last year. The outstanding works of this year's show were some small sculpture and three still life paintings by Alice O'Neill.

MURAL PAINTING is beginning to find a definite place in the scheme of our public buildings. Last summer Maynard Dixon executed a mural decoration which covers one huge wall of the reference room of the California State Library, in the War Memorial Library and Courts Building at Sacramento—a beautiful building in which are incorporated several examples of contemporary art.

Frank Van Sloun is now completing the last of a series of twelve large mural panels, symbolizing the history of arms in warfare, and which are to be installed in the entrance lobby of the same building the latter part of this month.

There being, to date, no mural paintings in any of San Francisco's public buildings, it is gratifying to hear that Gottardo Piazzoni has just been commissioned to paint a series of ten large panels which are to be installed in the upper foyer of the San Francisco Public Library.

A fund is being raised privately by a group of interested individuals to meet the cost of the project, as the paintings are to be a gift to the city, and will be installed without the use of city funds.

Piazzoni has chosen the elemental theme of EARTH and WATER as his subject, and the sketches for the proposed murals reveal his poetic imagination, as well as his ability to meet the requirements of an architectural problem. They have been approved by the Library Board, by George W. Kelham, the architect of the building, and by a committee of fourteen representative San Francisco artists.

THE CALIFORNIA BOOK BINDERS' GUILD will hold its second annual exhibition of hand-bound books May 11 to 16. The New York Book Binders' Guild will also show bindings, as guest exhibitors. The location at which the exhibition is to be held will be announced later.

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THE NORTHWEST PRINT MAKERS' first annual exhibition, held last month at the Henry Gallery, University of Washington, Seattle, included wood blocks, linoleum blocks, etchings, drypoints and monotypes by a score or more of artists in these mediums.

Purchase prizes were awarded to Frances Wisner, Eugenia Worman, Richard Bennett, Charles Heaney and Roi Partridge. Among the other exhibitors were Ambrose Patterson, Harriet Morton Holmes, Viola Patterson, Helen Rhodes, Elizabeth Cooper, Dorothy Milne Rising, Helen Whitnell, Raymond Hill, Daniel Whitman, George W. Dennie, Josephine Hanks, Maude Kerns, Frances Gearhart, Elizabeth Curtis, W. S. Rice, and L. M. Fulton.

MILDRED TAYLOR, organizer and for the past two years director of the East West Gallery of Fine Arts, housed in the Western Women's Club Building, San Francisco, has resigned. The news of her withdrawal has been received with regret by the art-loving public of San Francisco bay region, who have appreciated the uniformly high standard of the exhibitions held at the gallery under her management.

The destinies of the gallery are now in the hands of Mrs. Charles A. Hawkins, art chairman of the Western Women's Club; Mrs. Charles E. Curry, art advisor to the gallery, and Madeleine Powers Ullman, curator.

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What We've Been Reading

OLD WORLD MASTERS IN NEW WORLD COLLECTIONS, by Esther Singleton, being the first book to be published treating exclusively of the paintings by old masters which are in private American collections, is of exceptional value, supplementary to catalogues of the permanent collections in the large museums, as a book of reference.

Descriptions of one hundred and ten canvases appear in the volume, accompanied in each case by a reproduction of the painting. The descriptions contain not only detailed statistical accounts of the paintings, their origin, history and present ownership, but brief biographical sketches of the masters who painted them. The author also presents some valuable statistics in the preface to the book.

The volume includes portraits, religious and mythological subjects, and *genre* paintings from the Thirteenth through the Eighteenth Centuries. It is divided into general chapters, as follows: Italian, Flemish, Dutch, German, Spanish, French—Eighteenth Century, and English—Eighteenth Century. The one hundred and ten full-page reproductions are in halftone. (*New York: Macmillan; \$10.00.*)

ART IN ENGLAND, 1800-1820, by William T. Whitley, is an exhaustive study of the inner history of early nineteenth century British art, given year by year with complete, detailed statistics.

As one thinks of that era as having been the last word in "old hat" conservatism, it is most illuminating to find that the art world was then as embroiled in discussions of "modernism" as it is now. It is difficult to believe, for instance, that Colcott could ever have been considered a radical departure from the conventional. Yet, when his *VIEW NEAR OXFORD* was exhibited at the Royal Academy, 1801, the critic of the *London Star* said of it: "Not being able to trace the likeness of any one created thing in this picture we will not presume to criticize it; fearful of mistaking the artist's object. For aught we know, some most admirable satire lingers under the coat of colours that covers this canvas, which we shall leave the wise heads of Oxford to find out, as a matter that we suppose particularly concerns themselves." And Turner's painting, *THE ARMY OF THE MEDES* . . . was almost as confusing to some of the critics.

Because of the bitter objections, which are now current on the other side of the world, to the best of European art being brought to America, it is also interesting to note that in 1800, during the war, because of the French occupation of Italian territory, British buyers flocked into Italy and bought up historic collections for next to nothing, shipping them back to England by the boat-load. And many fine things were lost or captured at sea.

Robert Fagan, in a letter to a friend in England and dated Rome, May 23,

1800, said: "I enclose a list of fifty-five pictures of the first class (which he was shipping to England) . . . Besides these I have five capital pictures here . . ." The five comprised three Rembrandts, a Carracci and a Titian.

Facts, fights, gossip and criticism, as well as sixteen full-page reproductions of paintings, combine to make this both a fascinating and invaluable book. (*New York: Macmillan; \$9.00.*)

FAMOUS COMPOSERS, by Nathan Haskell Dole, has been reprinted in a revised and enlarged third edition. It is illustrated with reproductions of etched portraits of the thirty-four with which the book deals, and a frontispiece in color.

This work, which was first issued in 1891, is already too well known to need further review here, since it has long since become almost a standard book of biographical reference for musicians. (*New York: Crowell; \$3.75.*)

LITTLE BOOKS ON ASIATIC ART is the collective title of a series of which the first seven are: *SOUTHERN INDIAN BRONZES*, *THE ART OF JAVA*, *INDIAN ARCHITECTURE*, *MUSSALMAN CALLIGRAPHY*, *ISLAMIC POTTERY*, *JAPANESE COLOUR PRINTS* and *CHINESE SCULPTURE*. The complete series will include more than twenty booklets, each a scholarly treatise on its subject, and all from the pen of O. C. Gangoly, editor of *RUPAM*, Calcutta. Coming from such an authoritative source, these booklets are destined to become standard works of reference, prized by the connoisseur of Asiatic art. By reason of their wealth of illustrations, the booklets are a delight to the layman as well. *INDIAN ARCHITECTURE*, alone, has seventy-five full-page plates. In price, the booklets range from five to ten shillings, not including duty. (*Calcutta: Rupam Press, 6 Old Post Office Road.*)

Other Books Received

How to Write a Play, by St. John Ervine. Less a text-book than a critical essay on playwriting. It is interestingly written and certainly of value to the aspiring playwright. *New York: Macmillan; \$1.75.*

Poems, by Ruby Boardman. Autobiographical and intensely personal poems by an American girl who has now long lived abroad. *London: John Lane The Bodley Head Ltd.*

Elementary Principles of Landscape Painting, by John F. Carlson, N. A. Written and illustrated by one of the outstanding landscape painters of the National Academy of Design. The book is intended expressly for the art student and the beginner. *Mountain Lake Park, Maryland: National Publishing Society; \$4.00.*

Evolution of Art, by Ruth de Rochemont. A book dealing with painting, sculpture and print-making which is designed for the layman, as a guide to the study of the principal movements of art in each of its great periods. The volume contains sixteen full-page halftone illustrations. *New York: Macmillan; \$6.00.*

CALENDAR

FOR APRIL

Note—Data for The Calendar should reach THE ARGUS by the 25th of the month preceding date of publication.

CALIFORNIA

BERKELEY

Berkeley Art Museum—Through April 20, fifty Tibetan paintings from the private collection of Koji Mitsumori and Ichiro Shibata. Paintings and drawings by Andrej, N.J.

Berkeley League of Fine Arts—At Durant Hotel, to April 15, paintings by Meta V. Hills. April 16 to May 16, gesso paintings by Mary Young-Hunter.

Casa de Manana—April 1 to 15, etchings by Frederick Robbins. April 16 to 30, etchings by Ludwig Reimer. May 1 to 15, oils and water colors by Mrs. W. P. Kelly.

Claremont Hotel—April 1 to 15, paintings by Calthea Vivian.

Haviland Hall—Exhibition of work by students of the art department of the University of California.

CARMEL

Court of the Seven Arts—April exhibition of the Carmel Art Association.

DEL MONTE

Hotel del Monte Gallery—Paintings by California artists.

Marsh's—Rare oriental art.

GARDENA

Gardena High School—April 5 to 23, annual exhibition of paintings by western artists.

HOLLYWOOD

Braxton Galleries—Works by Alexander Archipenko.

California Art Club—April 1 to 15, Younger Painters' exhibition. April 15 to 30, one-man show by Boris Deutsch, and a group of modernist painters.

Chamber of Commerce—Works by artists of Hollywood.

Kanst Art Gallery—Special exhibition of important works by Antoine Mauve and Fritz Thaulow.

Print Rooms—New drypoint heads by Cadwallader Washburn.

Women's Club—Competitive exhibition by Hollywood painters.

LAGUNA BEACH

Laguna Beach Art Gallery—To April 15, first exhibition of paintings and sculpture in the Laguna Beach Art Association's new gallery. Sixty-four painters and four sculptors represented.

LOS ANGELES

Artistic Galleries—Paintings of flowers by Nell Walker Warner. Western painters and older masters.

Architects' Building—April 1 to 15, no jury exhibition by southern California painters, under auspices of the Los Angeles Civic Bureau of Music and Art.

Bartlett Gallery—April 1 to 15, paintings by M. De Neale Morgan. April 15 to 30, paintings by John Cotton.

Biltmore Salon—Father and son exhibition by DeWitt Parshall, N.A. and Douglass Parshall, A.N.A. Works by western artists.

California State Building, Exposition Park—Throughout April and May, Los Angeles Commercial Photographer's Association.

Cannell & Chaffin—April 1 to 15, etchings by Charles Woodbury. April 15 to 27, lithographs by Daumier.

Classic Art Gallery—Old and modern paintings.

Ebell Club—Antique paintings, colored engravings and Chinese gilt temple pieces loaned by Col. William Eric Fowler. Famous paintings from a private collection, including Narcisse Diaz de la Pena, Alexander H. Wyant, William T. Richards and Isabel Schneider. Miniature portraits by Gertrude L. Little.

Friday Morning Club—Exhibition by West Coast Arts, Inc.

Newhouse Galleries—Landscapes by Truman Fasset. Modern French painters: Matisse, Laurencin, Lurcat, Dufy, Chirico and others.

Southwest Museum, Highland Park—Fine arts of China and Japan. Arts and crafts of the American Indian.

Stendahl Galleries—Paintings by William Wendt, A.N.A.

Van Keuren Galleries—Persian Art Centre Exhibit. Lectures by Dr. Ali-Kuli Khan on Tuesday and Friday afternoons.

Wilshire Galleries—Modern paintings by Warren A. Newcombe.

Zeitlin's Book Shop—Water colors by Phyllis Shields. Prints by Carl Oscar Borg.

OAKLAND

Mills College Art Gallery—Permanent collection of paintings by western artists.

Oakland Art Gallery—Through April 6, annual exhibition of paintings by western artists, in co-operation with the Oakland Art League. April 8 to May 8, pastels and drawings in black and white by Amy Flemming; thirty paintings from the 1929 Santa Cruz annual.

PALO ALTO

Palo Alto Art Club—At Palo Alto Library, to April 25, California Society of Miniature Painters. April 3 to May 6, landscapes in oil by Frank H. Marshall.

Stanford Art Gallery—April 3 to 17, wood engravings by Clare Leighton.

PASADENA

The Gearharts—Etchings of English landscapes by Alfred Clark.

Huntington Gallery—English portrait masters, Flemish and Italian paintings.

Kievits Galleries—Joint exhibition by Oscar R. Coast and Julian E. Itter. European and American paintings.

Pasadena Art Institute—Paintings by California artists.

Pasadena Public Library—Exhibition of works by A. B. Frost.

Sowers Print Shop—Exhibition of choice antiques from the private collection of Ralph N. Earle.

Tilt Galleries—Collection of old masters.

SAN DIEGO

El Prado Gallery—Paintings and prints by California artists.

Fine Arts Gallery—Students' work from San Diego College. Colored prints from Gordon Dunthorne, Washington, D.C. Photographs of Indian subjects by Roland Reed. Paintings of the ballet by Louis Kronberg. Permanent collections.

SAN FRANCISCO

Beaux Arts Galerie—April 2 to 16, Group of New Mexico artists, J. B. Nordfeldt, Josef Bakos and Howard Patterson, exhibiting oils, drawings and water colors. Water colors by Helen Forbes in Gallery 1. April 17 to May 1, carvings, drawings and furniture ensemble by Jacques Schnier.

Nathan Bentz & Co.—Works of art from China, Japan and Korea.

California Palace of the Legion of Honor—April 15 to Sept. 30, exhibition of American sculpture, under auspices of the National Sculpture Society.

California School of Fine Arts—April 14 to 29, fifty-first annual of the San Francisco Art Association.

Courvoisier's—To April 15, drawings and lithographs by Henrietta Shore.

De Young Memorial Museum—Through April 6, artist members of the League of American Pen Women, San Francisco and Berkeley chapters. Permanent collections.

East West Gallery of Fine Arts—To April 7, paintings by Francesc Cugat. April 7 to 14, Chinese picture rugs from Srazar & Co.

Paul Elder Gallery—Through April 6, wood blocks by Paul Howard Cook and Leo Meissner.

Gump Galleries—Through April 6, paintings and prints by Bertha Lum. April 8 to 13, silhouettes by Florence Sampson. April 8 to 20, prints from the St. George Gallery, London.

Vickery, Atkins & Torrey—General exhibition of prints.

Worden Gallery—Paintings by California artists. Etchings and mezzotints.

SANTA BARBARA

Art League of Santa Barbara—Through April 6, landscapes and portraits by John M. Gamble and Clarence R. Mattei.

OREGON

PORTLAND

Portland Art Museum—To April 15, drawings by Allan G. Cram; water colors and oils by Robert Hallowell.

NEW MEXICO

SANTA FE

Museum of New Mexico—To April 13, group of 100 pieces of sculpture from the 4,000 entered in the fourth annual competition for the Procter and Gamble prizes.

TEXAS

SAN ANTONIO

Witte Memorial Museum—April 1 to 30, paintings by members of the Southern States Art League. Exhibition from the New York School of Fine and Applied Arts.

UTAH

OGDEN

Hotel Bigelow Gallery—Paintings by Calvin Fletcher, Ramond Hendry Williams and Harry R. Reynolds. Sculpture by Ruth Wattis. Paintings by California artists.

WASHINGTON

SEATTLE

Henry Art Gallery—One-man showing of prints by Ambrose Patterson.

Seattle Art Institute—Rotch family loan collection of paintings, drawings and antiques. Permanent collections.

HAWAII

HONOLULU

Honolulu Academy of Fine Arts—April 2 to 19, first exhibition of paintings by The Seven: Bim Melgaard Baker, Imogene Burr, J. May Fraser, Kathrine McLane, Louise Pinkney Sooy, Madge Tennent and Juanita Vitousek.

Casa de Mañana Gallery

Vera Irene Patch, Director

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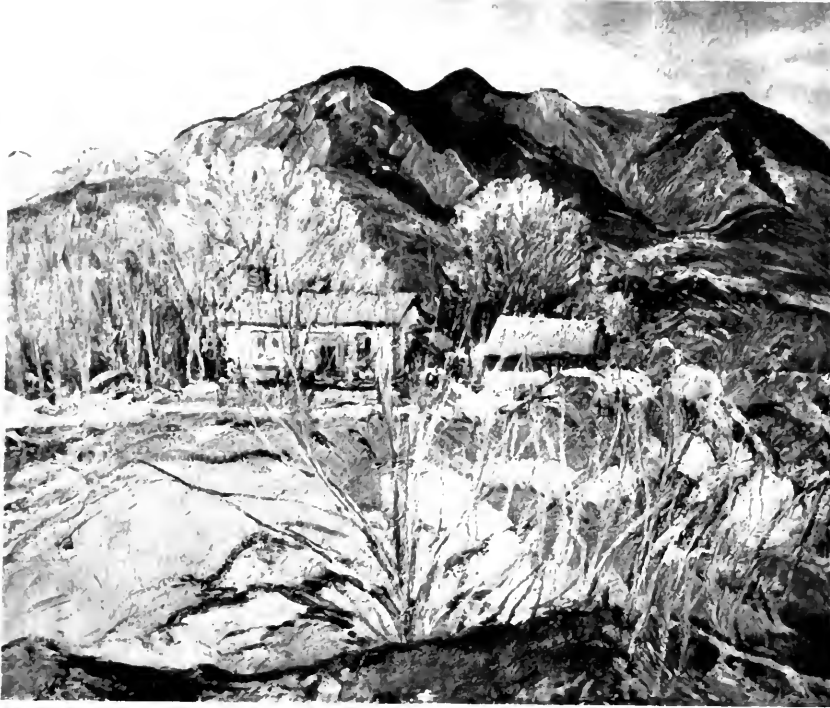
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MOUNTAIN SCHOOLHOUSE

A painting in oils by CHARLES REIFFEL

The Art of Charles Reiffel

By EILEEN DWYER

IN HIS PAINTING, Charles Reiffel senses both light and the value of form. Things exist for him, not alone because they have color, but also because they have weight, and occupy a place in space. He is able both to see and reveal an object through light. A tree, then, is to him not merely a thing to call forth blues, violets and greens. It is a form in space.

When he came to San Diego from Sil-
vermine, Connecticut, Reiffel had already acquired a long list of honors and achievements, and since arriving in California, nearly three years ago, he has carried away more than ten important awards. The most recently acquired one was the grand prize at the Santa Cruz Art League exhibition. These honors have come in recognition of the new blood that his canvases are bringing into California are.

It is gratifying to see Reiffel's work, especially when one considers what the usual American landscape painter produces. Reiffel comes to us, not as another painter of "pretty pictures," but as a real artist who has a rare and intel-

ligent appreciation of what a picture should be. While his work does not offend the conservatives, it has a definite appeal to those who are looking for something a little off the beaten track. He isn't a modernist—whatever that may mean—and he doesn't exaggerate his forms. But he does create, and is not merely an imitator of nature.

Reiffel never paints the obviously picturesque. His technique never gets in front of what he has to say. He sees a truth simply and paints it with sincerity. Consequently his landscapes are as refreshing as though they had been painted after a summer shower.

Though Reiffel is not young, his work is, for it has never stopped growing. He has his convictions and he is, happily, never satisfied with what he produces. I think that he is now beginning to be interested in the simplification of form, and I suspect that one of these days he is going to try something really "wild." But, whatever he does, he will be sincere in the doing of it, and that is what really matters.

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